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CATALOGUE OF THE COLLECTION OF ANTIQUE GEMS

FORMED BY

JAMES NINTH EARL OF SOUTHESK K.T.

EDITED BY HIS DAUGHTER LADY HELENA CARNEGIE

IN TWO VOLUMES

VOL. I

EGYPTIAN ASSYRIAN SYRIAN PHŒNICIAN
GREEK ETRUSCAN ROMAN

LONDON
BERNARD QUARITCH
11 GRAFTON STREET BOND STREET W.
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PREFACE

EXCEPTING a few previously acquired, this Collection of Gems was begun in 1878. Of the four hundred and forty-nine objects (excluding the Cylinders, which number one hundred and fifty-one) that compose it, a large proportion is from collections recently disposed of by public sale; others have been obtained by private purchase from well-known collectors; a number derive directly from Constantinople, Bagdad and the East, Athens, or Naples; and of the remainder nearly all were bought in London, many of them, however, from collections sold in Paris.

Few of the gems can be traced back to earlier collections than those of their last possessors. The following names of previous owners may be more or less confidently stated:—Nott, Tassie, Pulszky, Hertz, Le Turc, Hahn, Count M. Esterhazy, Arundel. Two remarkable gems come from the P. H. Hope Collection; one (probably two) from the Praun; three, from their settings, appear to have belonged to the Beckford. There are also several gems from collections of less note, or bearing unknown collection-numbers, and many more might be identified were the means available.

Illustrations of certain of the gems appear in works by the late Rev. C. King, in Hertz's *Folio Catalogue of the Hope Collection*, in Professor Middleton's *Ancient Gems*, Munro's *Horace*, Raspe's *Tassie's Gems*, Lajarde's *La Culte de Venus*, and Furtwängler's *Die Antiken Gemmen*.

In this catalogue the *descriptions of the gems apply to Impressions*, except as regards Cameos and certain Talismanic or Gnostic intaglios, which were not used as seals. Cylinders, though meant

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for sealing, have been described from the Originals, their form rendering it hard to obtain a complete impression.

Where a whole Class is described from the *Originals*, a note to this effect is placed below the Class-heading; in the case of isolated examples occurring in the Classes described from *Impressions*, the detailed descriptions beneath the short titles are headed, in italics and brackets, by the abbreviation *Orig.*

In the descriptions the Terms of Position, *r.* (right), *l.* (left), primarily apply to the whole design (on the impression or the original as the case may be) and relate to the spectator's own right and left; but when the action of a figure is spoken of, all such terms apply to that figure's right, left, &c. Thus, "A Warrior, *r.*" signifies a warrior facing towards the spectator's right; while the words "A Warrior, with extended right arm" would relate to the warrior's own right arm, though it might be pointed towards the spectator's left. Similarly, "A Star in field to Warrior's right" might be equivalent to "A Star in *l.* field."

The Descriptions, at their fullest, are arranged on the following plan:—Short Title; Full Description; Nationality (in brackets); Form (in italics); Material; Shape and Size of Bezel; Injuries (in brackets); Mount; Place, Person, Collection, before possession by last owner (in square brackets); Place, Person, Collection whence obtained by present owner; lastly, the Year of Purchase.

Regarding the Illustrations:—When Plate numbers are placed under a Class-heading it may be understood that every item of that Class is illustrated and will be found on the Plates referred to. When a selection only from a Class has been taken for illustration (as in Class N) the Plate references are attached to the separate items.

In the Descriptions of Material it may be noted that as, though different in composition, Sard and Red Carnelian are almost indistinguishable in appearance, my custom is to include Sards and Carnelians (unless white) under Sard; the tone of colour is sometimes indicated—golden, dark red, brown, or yellow being those

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chiefly specified. Hyacinth-Sard closely resembles Garnet. Probably the sard, an Oriental stone, was unknown to gem engravers till the conquests of Alexander opened up the Eastern world.

Stones in strata, of the Onyx type, are termed Sardonyx if with a red, reddish, or chocolate layer; Onyx, if black or fawn with white; Nicolo, if black with slatey blue; stones of similar character transversely cut are termed "banded," and take the name Banded Agate if crossed by more than one band, or otherwise irregular in their marking. Garnets varying from the common hue are described as Almandine or Hyacinth-Garnet (Guarnacino?) when respectively of a violet or amber tone. Chalcedony is generally characterised by its shade, as brown, smoky, grey; when green it is Plasma, when blue Sapphirine. Jasper is described by its colour, most frequently red, green, or yellow; when mottled, the shades are stated according to predominance. Certain nearly translucent stones of a quality between Agate and Jasper, generally green, but not Chrysoprase, are termed Agate-Jaspers, with note of colour, as, for example, Sea-green, or Olive-green Agate-Jasper. The soft dark-green material (frequent among Tharros scarabs) sometimes known as Green Earth is here termed Green-Stone. Hæmatite denotes an iron-stone, varying in shade from brown to steel-grey. Besides the above, various less common materials occur in the collection, such as Ruby, Yellow Sapphire, Beryl, Turquoise, Opal; there are also a few intaglios engraved on bezels of gold or other metal. Two Greek coins and a small gold figure of Victory have been included in the Catalogue list.

In notes on defects or peculiarities of stones a stone lessened by a third or more is termed a Fragment; injured on the edges, it is Chipped, or in worse cases Fractured; Cracked, denotes cleavage showing on both surfaces; Flawed, a crack internal or affecting one surface only.

In describing Marginal Borders the terms mostly used are these:—Plain, and Double Plain, respectively denote a single or a double line; Beaded, a dotted line, close or open; Milled, a series

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of short scores crossing, with more or less slant, the spaces between the lines of a Double-Plain; except in special cases (such as when the pattern is distinctly Rope or Cable), all borders of this type are classed under the term Milled.

The Figures of Measurement denote *Eighths of an Inch*, and *approximately* (the measurements are approximate, generally applying to stones in their mounts and thus partly covered, and minutiæ of measurement are not attempted) indicate the size of the stones apart from their settings; double measurements are given in the case of high-bezelled stones where the seal tablet is small in proportion to the base.

Except as regards the Cylinders, Cones, some Talismanic stones, and a few others, the gems are mounted as gold rings, which may be thus classed:—Ancient; Foreign; English of unknown make; and English made for the present collection. These last, except where noted as being of higher, are understood to be of Standard (*viz.*, 18-carat) gold.

It will be noted that the Classification of the gems is not strictly chronological. From their interest and importance, Scarabs and Scaraboids are placed first; next to them are Greek, Roman, and Græco-Roman gems, also other gems of the more ordinary type. Following them are Talismanic and (so-called) Gnostic gems, Cylinders and Cones, and gems of classes more ancient or more modern than those most largely represented in the collection. Certain of the gems might as properly have been placed in a different class from that to which they are assigned; thus, for example, some that are classed as Scarabs might have been included under the Phœnician or Egyptian headings, or *vice versa*; but it has not seemed necessary to encumber the catalogue with numerous double-entries.

PRINCIPAL ABBREVIATIONS

DESCRIPTIONS. *Fr.*, *R.*, *L.*, *Hd.*, *Bk.*,—Front, Right, Left, Head, Back. *Orig.*, Original. *Im.*, Impression. *Bev.*, *Bez.*,

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Hbz.,—Bevil, Bezel, High Bezel. *Ov.*, *Ovd.*, *Oct.*, *Ob.*, *Circ.*,—Oval, Ovoid, Octagonal, Oblong, Circular. *Cx.*, *Hcx.*, *Lcx.*, *Dcx.*,—Convex, High Convex, Low Convex, Double Convex. *Con.*, *Fl.Con.*, *Sph.*,—Conical, Flattened Conical, Spherical. *Cyl.*, *Glan.*, *Lent.*,—Cylindrical, Glandular, Lenticular.

PROPER NAMES. Aln., *Alischan.* Bkr., *Baker.* Br., *Brooke, Edinburgh.* Brn., *Barone, Naples.* Bre., *Boore.* Cav., *Rev. R. Cave.* Chr., *Rev. G. Chester.* Ctr., *Cutler.* Fwh., *Mr. F. Whelan, London Agent for Messrs. Rollin and Feuardent.* Hck., *Hancock, London.* H.R., *Hunt and Roskell, London.* Hg., *Joseph Heming and Co., London.* J.J.N., *Mr. J. J. Naaman.* Lbs., *Lambros, Athens.* Lln., *Lincoln.* Mlr., *Müller.* Phb., *Phillips, Bond Street, London.* Phc., *Phillips, Cockspur Street, London.* Rr., *Mr. Robert Ready.* Wtr., *Mr. W. Talbot Ready.* Rey., *Reynolds.* Rhd., *Rev. G. Rhodes.* Rhp., *Professor Rhousopoulos, Athens.* R.F., *Rollin and Feuardent, Paris.* Sdn., *Sanderson, Edinburgh.* Sch., *Mr. C. Schmidt.* Shb., *Shemtob, Bagdad.* Sts., *Stilianopoulos, Smyrna.* Stn., *Mr. W. Stillman.* Wll., *Wells, London.* Wht., *Colonel Whyte.* Van L., *Van Lennep.*

GEM ENGRAVING

The earliest mode of gem engraving consisted in scratching or carving out the design with a splinter of diamond or some other extremely hard stone—this is termed "point-work." But at a very remote period the "drill" was invented—a boring and cutting copper tool tipped with a paste of emery or diamond powder and worked by means of a "bow." In its rudest application, as seen on many Mesopotamian and Assyrian cylinders, it formed hemispherical hollows, which were roughly connected by lines and incisions indicating the lighter portion of the design. Under more skilful hands these obtrusive hemispheres were artistically blended, so that their circular form was no longer visible, and they merely served the purpose of deepening the composition.

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Some of the drills had a slicing or scooping power, and these were more and more employed, till at last the true "point-work" almost fell out of use, and in many commonplace examples the crude slicing of the drill obtrudes itself through the whole design. It is difficult to find a name for work of that description. "Wheel-work" had suggested itself; but, till the reign of Domitian, the ancients were unacquainted with the "wheel" as now employed; they worked with a bow and applied the drill to the stone, while we work with a lathe or wheel and apply the stone to the drill. The only term that occurs to me is "scoop-work," an awkward, unsatisfactory definition.

The Gnostic and Talismanic gems of the Lower Empire and those of the Sassanian class have been generally engraved by wheel and scooping drill, which in bad specimens produces deeply-sliced, hard-edged depressions mingled with shallower cuttings, conventional, coarse and ill-defined. But, on the other hand, many of the finest gems have been engraved entirely, or almost entirely, by means of the bow and drill, and the mere term "scoop-drilled" or "scoop-worked" must not necessarily be taken in a depreciatory sense.

Absolutely pure "point-work" is sometimes to be met with in Early Greek intaglios and Etruscan scarabs of a certain class, and among shallow-cut gems of that type point-work usually predominates, though combined in parts with drill-work, often consisting of very numerous clustered hemispherical hollows of small size.

* * * * *

The above Preface is, substantially, as written by my father in 1899. Certain changes were necessitated, owing to alterations that it was found advisable to make in the general arrangement of the Catalogue; and the remarks on Gem Engraving, intended to have formed part of an Introduction, which was not completed, have been included in the Preface.

In regard to the *Notes* following the descriptions of the Gems,

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it should be mentioned that they are abridged extracts from my father's MSS., which contain many details only incidentally connected with the collection and its acquisition, and not intended for publication. Such portions, therefore, as deal solely and critically with the gems have been separated from the rest of the material, and are here given in the original words, with few changes beyond absolutely necessary inversions or the linking together of detached sentences.

In connection with the notes on the Gnostic and Talismanic Gems it should, perhaps, be pointed out that they are based on a study of Gnosticism dating as far back as the years 1878 to 1888, when the larger part of this class was acquired. My father, it is true, added a number of specimens to this branch of the collection after the date mentioned, but he had ceased to give any serious attention to Gnosticism, having—as he explains in his introductory note to Class N—lost interest in the subject. I have reason to believe that, had he lived, he intended to consult other and later authorities than those so frequently cited in his remarks and completely to revise his notes before printing; but in the absence of any express directions to the contrary, it seemed best to publish them in the original form.

I am deeply indebted to Mr. Cecil Smith for his help in the preparation of this Catalogue of Gems; he has been kind enough to read over the proofs, and I owe him many thanks for his invaluable corrections and suggestions.

On the Assyrian and Babylonian Cylinders and Seals (Class Q) my father's intention was to write in a purely critical manner. But at the time of his death, in 1905, he had only completed the Prefatory Remarks to this Class, the descriptions of all the cylinders, and the *Notes* attached to the numbers Qα 1 to Qα 16. On learning this, Dr. T. G. Pinches most kindly offered to edit this class of the collection and to add notes to the most interesting specimens. Except for the welcome opportunity thus given to thank Dr. Pinches and acknowledge his goodness, it would

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seem almost superfluous to add with what gratitude his offer was accepted.

It will be noticed that sixteen of the gems comprised in the Catalogue are marked as being no longer in the collection. As, however, the majority of these have only been removed since my father's death and remain in the possession of members of his family, they have been included in this Catalogue.

HELENA M. CARNEGIE

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CATALOGUE

OF THE

SOUTHESK COLLECTION OF GEMS

CLASS A.

SCARABS, CUT SCARABS: GREEK AND ETRUSCAN.

[PLATES I AND II.]

A 1. IRIS, winged, helmeted, and holding a thyrsus, advancing, head reverted and beckoning with raised right hand (*fr. r., hd. l.*).

Wings downward, plain helmet with long streamers, thin transparent dress with longitudinal pleats, chlamys on shoulders appearing in points at either side of legs, the right hand raised and beckoning, the left holding horizontal thyrsus (*l.*). A close beaded border.

Scarab. Sard; ov. $3\frac{1}{2} \times 3$. Gold holder. [Rome.] Tyszkiewicz Coll. (Lot 51). R. F.: 1883.

The present interesting scarab is a valuable specimen of the archaic Greek style, engraved in flat relief and entirely in point-work; the tunic is scored in long parallel lines, which give the effect of narrow pleating, similar to a very common treatment of drapery on Akkadian and Early Babylonian cylinders. Despite stiffness and angularity and occasional grotesqueness, these archaic gems have their own peculiar charm; while devoid of beauty in its softer aspects, they are full of the dignity that freshness and simplicity confer; as Mr. Barclay Head well remarks (in speaking of the earlier Greek coinage): "We find in the best archaic

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work a strength and delicacy of touch which are often wanting in the fully developed art of a later age."

The love of archaism in gems (ridiculous to the uninstructed) may be likened to a preference of pre-Raffaelite paintings to those of a more technically correct, self-conscious style that superseded them; or—in homelier simile—to a preference of dry wine to sweet, an acquired taste, but real and lasting.

As it concerns this scarab as well as many of its companion gems, I may here mention that, in 1895, Professor Adolf Furtwängler (Professor of Archæology and Director of the 'Glyptothek' at Munich) came on a short visit to Kinnaird Castle, expressly to inspect my collection. He was then preparing his great work, "Die Antiken Gemmen," and was engaged in drawing materials for it from every available quarter. Many among my treasures greatly pleased him; he carried away many casts and impressions, and as the result of his scrutiny some forty-eight of them appear among his illustrations in the first volume of that book, though occasionally my ownership has not been stated in the explanatory text.

While glad that an eminent authority should have appreciated my collection, I am surprised, in his selection of so many specimens, that he has omitted to include many beautiful gems of acknowledged merit. Such omissions probably arose principally from want of time for examination, for Professor Furtwängler's stay was too short to allow him a complete study of my collection—he was unable even to inspect my Gnostic and Talismanic Gems and my Assyrian and Mesopotamian Seals and Cylinders—but judging, indeed, by the illustrations in his great folios he seems to have practically ignored the beautiful intaglios of the later Greek or Græco-Roman class in favour of gems of almost every other type.

In his explanatory text (Vol. ii.) some of the gems are criticised, while others receive a mere descriptive notice. As will appear afterwards, I have occasionally found cause to differ from the learned Professor—less as to his estimates of merit than as regards his assignments of subject and detail.

The present gem is termed by him "A Carnelian Scarab," and its subject is described as "A Winged Woman, looking back . . . . Point-work." (Furtw., *A.G.*, p. 97; pl. xx, 13.) At the late Dr. Murray's suggestion I identify the figure with Iris, the messenger of the gods.

It will be found that small, well-finished wings appear on the beetle's shoulders, a detail omitted or merely shown in outline among most of the scarabs in my collection. Strangely enough, Iris seems to be bestriding her thyrsus, like a modern witch on her broomstick courser. Has this any signification, or is it owing to mere unskilfulness in design? In my scarab A 36 the warrior's spear, held in his right hand, passes behind his back in the awkwardest manner, as if driven through his own body. Was this treatment conventional, intended to display the figure unbroken by any transverse line?

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A 2. A FEMALE GENIUS, winged and helmeted, drawing water from a fountain (*r.*).

Stooping, with both hands holding circular bottle to stream from lion-head fountain; plain helmet, long drapery in narrow longitudinal pleats, wing-feathers similarly designed. A milled border. *Rev.*: A woman-headed bird (Siren) in relief.

Scarab. Sard; ov. 4½ × 3. Gold holder. Castellani Coll. (Lot 956): 1884.

Much in the same style as the preceding, and of similar material, but less fine and perhaps less old. The reverse is peculiar, the beetle's back bearing in relief a design resembling a bird-woman, with head in profile, hands joined across the chest, long pendent wings and short trapezoidal tail. A similar design occurs on the back of Scarab A 36, of this collection. Works in relief such as this are rare. They are believed to furnish the earliest examples of engraving in 'cameo.'

Many spurious as well as many fine gems passed through Alessandro Castellani's hands, and his judgment cannot be entirely trusted. I believe this scarab to be authentic. Apart from its general quality, the strange and complex reverse and the Siren's shapeless face are unlikely to belong to a forged production. Professor Furtwängler thus describes it: "A Winged Woman (Eos?) in long drapery with five parallel pleats, holding a vessel under a stream of water flowing from a lion's head." (Furtw., *A.G.*, p. 97; pl. xx, 11.)

A 3. HERAKLES kneeling, holding a bow and brandishing a club (*l.*, *hd. r.*).

Nude, head in profile reverted, hair in curled roll and back-knot, beard short and pointed; kneeling on left knee, right arm raised over head, brandishing knotted club, left arm across, short strung bow in hand. A milled border.

Scarab. Sard; ov. 5 × 4 (portion bearing head and top of *l.* shoulder split off and refastened). Gold

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holder. Dyneley Coll., Sotheby's (Lot 308), January 16, 1889.

This sard or red carnelian scarab, deeper cut, fuller and rounder in its details, abounding in drill-work, and—except in the hero's face—showing little trace of point-work, seems to be of rather later date than A 1. The figure is fine, though archaic, as shown in the stiffness of its attitude, the forms of its head and face, and the fulness of its haunches, and in the indication of the abdominal muscles by minute drill-work. Notwithstanding the flaw or rejoined portion, the engraving appears to be in its original state, the details of the face, hair, and club corresponding with the rest in workmanship and design.

Professor Furtwängler—who says nothing of the fracture—describes this scarab as "a fine, careful work in the pure Greek style of *c.* 500 B.C. The belly-muscles are shown in the usual strenuous manner by means of fine, round bosses. Bunched locks before and behind." (Furtw., *A.G.*, p. 71; pl. xv, 26.)

A 4. HERAKLES, sheathing his bow after slaughter of the Stymphalian Birds (*l.*).

Nude, beardless, hair in short curls; mantle with spotted lining (animal's skin?) over back; stooping, both legs slightly bent; both arms forward, placing bow in sheath upright on ground, before which empty upright quiver; under his feet the feather of a bird. A milled border.

Scarab. Sard; ov. $5\frac{1}{2} \times 4$. Gold holder. Montigny Coll. 1887 (Lot 174; pl. ii). Wtr.: 1888.

An interesting sard scarab, of the best Etruscan period. Fine drill-work in the hair and mantle. The subject is skilfully indicated by the feather beneath the hero's feet, by the empty quiver, and by the return of the bow to its case. This gem (with twenty-five others in the present list) came from the important and well-known Montigny Collection, sold at Paris in 1887. M. de Montigny was a collector of taste and judgment, and the authenticity of gems approved by him may be fairly assumed.

Professor Furtwängler thus describes the present scarab: "A youth with a chlamys . . . in the act of sheathing a sword, before an altar. The free style." (Furtw., *A.G.*, p. 96; pl. xx, 8.) It seems to me evident that the object sheathed is a bow, not a sword, and the supposed

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altar (which slopes and narrows to the base) is almost certainly a quiver. The feather beneath the hero's feet—supposed by Professor Furtwängler to be merely an ornament—seems to indicate reference to the discomfiture of the Stymphalian birds, a common subject in art. A replica of my scarab is given by Professor Furtwängler, who speaks of it—comparing it with mine—as "An accurate copy of Scarab pl. xx, 8, but in this case turned to the other side; otherwise the only difference is that the base-line is ornamented. The unknown original of the here-given Cades copy ought to be also a scarab." (Furtw., *A.G.*, p. 117; pl. xxiii, 62.)

The two are nearly identical, but mine is the better—compare the arm, the hand grasping the bow, and other details. In the replica the top of the object entering the sheath is larger, and rather suggests a sword-hilt. The "ornamental base-line," which I hold to be a feather, is much the same in both examples.

A 5. HERAKLES, strangling a trapped Stymphalian Bird (*r.*).

Naked, bearded, long-haired; club downward in right hand; left hand forward, grasping neck of wild-goose with legs in trap, on which he treads with left foot. A milled border.

Scarab. Banded Onyx-Agate; ov. 4 × 3. Gold holder. Hamilton-Gray Coll. (part of Lot 96). Wtr.: 1887.

Rough and careless, but not without spirit. Etruscan, on banded onyx-agate of good quality. It came from the collection of the Rev. J. Hamilton-Gray (whose wife wrote *Etruria*), which consisted of about 115 scarabs and some other gems. The British Museum—against which I never compete—acquired Lot 110, the "Achilles, seated, holding two spears" (*Brit. Mus. Cat.*, No. 288; pl. E.), which otherwise I should have bid for.

A 6. TYDEUS, uplifting the severed head of Menalippus (*r.*).

Nude, chlamys over back; on head, crested helmet with streamers; left hand down, supporting spear against left shoulder; right hand extended, holding, face upward, bearded human head in profile, dripping with blood; right leg straight and forward, left bent. Seated on the

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ground, a man's headless body, naked, arm down, right leg straight, left bent and retracted. A milled border. An ovoid-pattern border round base of *rev.*

Scarab. Onyx-Agate; ov. 5 × 3. Gold holder. Montigny Coll., 1887 (Lot 174; pl. ii). Wtr.: 1888.

One of the best scarabs in my collection. The workmanship and design are in all ways excellent, the material is a very beautiful onyx-agate, and the beetle-body is most elaborately complete both in natural and ornamental details.

Professor Furtwängler terms it a "sardonyx scarab," which shows "careful engraving of the muscles; softened strong style." (Furtw., *A.G.*, p. 97; pl. xx, 21.)

A 7. PARIS, bow in hand, drawing an arrow from his quiver (*fr. r.*).

Naked youth, chlamys across back and over arms; right leg forward, left bent; left hand extended, holding bow; right down, drawing arrow from quiver behind; on field, before feet, a Phrygian cap. A milled border.

Scarab. Sard; ov. 4×3. Gold holder. Vernon Coll. (Lot 106). Wtr.: 1885.

A very good scarab, on sard or red carnelian. Of the round-limbed Græco-Etruscan type, with drill-hole abdominal muscles. It came from the collection of the late Lord Vernon, which was dispersed in 1885, a collection not large, but well chosen.

The present excellent scarab does not appear in Professor Furtwängler's book.

A 8. THESEUS, sword in hand, stooping down to grasp the Minotaur's head (*r.*).

Naked youth, stooping; left hand down, touching

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bull's head on the ground; right hand back, holding leaf-shaped sword, point down. A milled border.

Scarab. Sard; ov. 4×3. Gold holder. [Durand Coll.] Hoffmann Coll. (Lot 143). Wtr.: 1886.

Another scarab of sard or red carnelian, similar in type to the preceding, but less good. Professor Furtwängler describes its subject as "Herakles, beardless and naked, stooping down, grasping with his left hand a lion, whose head and fore-paws appear from a cave below." (Furtw., *A.G.*, p. 82; pl. xvii, 2, erroneously numbered 1.) The head of the animal is not very clearly defined, but it seems bovine rather than leonine, as likewise the fore-foot that is visible. The "cave" is non-existent.

A 9. KASTOR, wounded, drawing the fatal sword from his back (*r. fr.*).

Scarab. Sard; ov. 4½×3½. [Volterra.] Wtr.: 1888.

(This gem is no longer in the Collection. From a memorandum it appears that it was parted with in 1891.*)*

A 10. KAPANEUS, lightning-struck, kneeling under cover of his shield (*r. fr.*).

Nude, plain helmet on head, right hand raised, left holding long oval shield before body; behind him a fallen plain helmet, vizor down. A milled border.

Scarab. Brown Agate; ov. 4×3. Gold swivel. Bale Coll. (part of Lot 1662): 1881.

On the whole fairly good, but the minor details are poor, the raised hand being absolutely grotesque.

No name is given to the fallen warrior by Professor Furtwängler, who simply terms him a "young-looking hero," and, in regard to the engraving, speaks of the "subtly strong display of muscles." (Furtw., *A.G.*, p. 96; pl. xx, 1.)

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A 11. ARGONAUT, standing before the prow of a galley (*fr. l.*).

Naked youth with long straight hair, head in profile; right hand raised towards mouth, left arm down, chlamys across it, in hand grounded spear. In *l.* field, the prow of a galley. A milled border.

Scarab. Sard; ov. 5×3½. Gold holder. [Rome.] Tyszkiewicz Coll., 1881 (Lot 52). Fwh.: 1883.

A fine scarab, dark sard in material, the youth's figure of the rounded, full-fleshed type. Opaque white discolorations, like the markings near the base of this gem, being attributed to the action of fire, are commonly spoken of as "burnt," but it is believed that they frequently result from some chemical influence of sun, or soil, or water. Artificial discolorations are sometimes met with (as in C 28). The present scarab was bought by Count Tyszkiewicz, in Rome—according to information from M. Hoffmann, who seems to have acted as his agent.

"Jason, a lance in his left hand, his mantle over his left arm, stands meditating before the ship Argo. Free style"—is Professor Furtwängler's description of this gem. (Furtw., *A.G.*, p. 98; pl. xx, 26.)

A 12. A YOUTH, seated on a low Ionic column, a dove resting on his hand (*l.*, *fr.*).

Profile, hair short and waved; nude to legs, round which drapery; seated on capital of upright fluted Ionic column, upon which left hand is placed; head bent forward to dove (*r.*) perched on his extended right hand; in field, below dove's head, a ball (apple?). A milled border.

Scarab. Sard (partly burnt); ov. 6×4. Gold holder. Montigny Coll. 1887 (Lot 175). Wtr.: 1888.

In the same style as the preceding, but less carefully finished. The young Greek here represented is graceful both in form and position. This dark sard scarab should be studied from a cast, its face being whitened and disfigured by burning.

Professor Furtwängler styles the figure "Aphrodite" (Furtw., *A.G.*,

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p. 99; pl. xx, 48), but—as is rightly stated in the sale catalogue—it is certainly male, though of a soft and effeminate type.

This gem illustrates a fact I have often noticed—the carelessness of ancient engravers in matters of small detail, leading to the most obvious defects in works that are otherwise of the highest character. Here, we have an exceedingly graceful, well-designed figure marred by the incompleteness of its hands and the almost incredible clumsiness of its feet. My Scarab A 1 offers a similar example. Mediæval and modern engravers do not err in such matters; thus perfection in minor details tends to make a gem doubtful, while imperfection has the opposite tendency.

A 13. ISIS, head of, with vulture cap bearing the Atef crown (*l.*).

Shoulders richly draped; face in profile, uræus on brow; wearing close back-lappeted cap, crowned with brooding vulture, from which rises a quintuple crest of three lotus flowers flanked by two uræi, all five surmounted by globes. A milled border.

Scarab. Sard; ov. $5\frac{1}{2} \times 3\frac{1}{2}$. (Top chipped.) Gold holder. Mayer Coll. (Lot 253), 1887. Fwh.: 1888.

This dark sard scarab is Egyptian in subject, but in style and appearance much like the foregoing examples from South Italy or Etruria. It is of good workmanship and in fine preservation. The Mayer Collection, from whence it came, had been mainly based on the Hertz Collection.

A 14. ETRUSCAN GENIUS OF DEATH, winged and serpent-legged (*fr.*).

Naked female figure, arms and wings down, legs crossed and twined into a figure-of-eight, their serpent-heads looking outward. A milled border.

Scarab. Sard; ov. 5×3. Gold holder. Hamilton-Gray Coll. (Lot 108): 1887.

I was glad to obtain this specimen, though of late and poor workmanship, on account of the probable relation between the monstrous figure

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thereon portrayed and the similar, but wingless figures found sculptured outside churches and on sepulchral stones in Scotland, and in Ireland where they are called "Sheela na gig." Compare also the nude winged goddess with serpent legs figured in Perrot and Chipiez, *L'Art Antique, Cyprus* (vol. i, p. 246). The present sard or carnelian scarab is undoubtedly authentic, coming from the Hamilton-Gray Collection, which was formed in Etruria. It is referred to and figured in Mrs. Hamilton-Gray's well-known book, *A Tour to the Sepulchres of Etruria, in* 1839 (p. 210; woodcut, p. 207).

A 15. ETRUSCAN EVIL GENIUS, winged and serpent-haired (*fr. l.*).

Front-faced naked male figure, moving to *l.*; left leg bent; right arm forward, left down; wings horizontally open; seven necked-heads of serpents protruding open-mouthed round his head. A milled border.

Scarab. Red Carnelian; ov. $4\frac{1}{2} \times 3$. Hamilton-Gray Coll. (Lot 108): 1887.

Rough and shallow engraving on a coarse, nearly opaque, carnelian, blotched with brown. It has a certain interest from the subject. Perhaps Phœnician? One finds somewhat similar figures on talismanic gems of the 2nd and 3rd century A.D.—compare N 56 and the Phœnician conical seal O 9.

A 16. MALE SPHINX, advancing, with curved and elevated wings (*r.*).

Wings forward, left fore-paw raised, right extended, shoulders depressed, tail over back. A milled border.

Scarab. Olive-green Jasper; ov. $4 \times 2\frac{1}{2}$. Gold holder (ancient, with lion-heads). Castellani Coll. (Lot 1070 *or* 863): 1884.

Interesting, though of small merit. In the Castellani Catalogue it is termed "Etruscan," but the material—a grey olive-green jasper—and the treatment of the creature's head and tail-end seem to show Egyptian

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influences; it is probably of Phœnician workmanship. The mount is Etruscan—a swivel-ring of purest gold, with finely designed lion-heads on each shoulder of the hoop.

A 17. FEMALE SPHINX, winged, seated on the back of a crouching bull (*l.*, *hd. r.*).

Profile, looking back; straight hair falling in mass over shoulder; chest leonine, wings raised and forward-curved; seated on a bull's hind-quarters, her left fore-paw on its head, her right raised. Bull (*l.*) crouching, with bent fore-legs. A milled border.

Seal. Scarab. Sard; ov. $5\frac{1}{2} \times 4$. Gold holder. 1st Short Coll. (Lot 9): 1885.

An extremely fine scarab on a beautiful sard—"carnelian," according to Professor Furtwängler, but he seems to be mistaken, as he certainly is in describing the bull as "running." Of this gem he remarks that it is of "careful work; the engraved part unpolished." (Furtw., *A.G.*, p. 27; pl. vi., 29.) Deficiency of internal polish is unusual, but even in my own limited collection of scarabs there are several examples of unpolished or half-polished engraving, and I doubt if these variations in the matter of finish afford any criterion in questions of authenticity or date.

It seems to me that this excellent gem is of the same class as those numerous conoidal-seals and cylinders, generally representing sphinxes or gryphons overpowering bulls or other animals, which approximate in style to the embossed metal plaques and pateras found in Cyprus and Assyria. My cylinder Qα 17 affords a good example. The wings, as in the present scarab, are always rather short and massive, rounded, and strongly incurved at the tip. Carthage and Etruria were in close intercourse during the 7th and 6th centuries B.C. In 535 B.C. these nations, in alliance, fought a naval battle off Aleria against the Ionians. (Perrot and Chipiez, *Art in Phœnicia*, vol. i., p. 46.) Compare with that on the present gem the sphinx on a monument from the Phœnician city of Arvad. (*Ibid.*, vol. i, p. 132.)

A 18. HARPY, springing forward with opened wings (*l.*).

Woman's head and bosom; feline fore-legs, both of which raised and extended; wings horizontal and

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pointed; bird-like hind-legs and tail, left hind-leg on the ground, right raised and bent.

Scarab. Sardonyx (white layer); ov. 5 × 3½. Gold holder. 1st Short Coll. (Lot 7). R. F.: 1885.

The beetle's back is cut out of red sard, and the engraving appears on a white layer beneath. Here we have wings of a different type, rather long, straight and pointed. The work, not Phœnician, but possibly Etruscan or perhaps a Roman imitation in the Imperial period, is only moderately good, but the subject lends it a certain interest. Professor Furtwängler gives this gem a place in his book. "A sphinx"—so he terms the monster—"springing to the attack." He adds: "The pure Greek origin of this stone is doubtful; it may be of Italian workmanship." (Furtw., *A.G.*, p. 48; pl. ix, 63.)

A 19. QUADRIGA, in slow movement, with stooping charioteer (*l.*).

Horses' heads and legs evenly lined, eight fore-legs and six hind-legs visible, the former all slightly raised and bent. Charioteer (*l.*) nude, bending forward, left arm outstretched as if to caress the outer horse.

Scarab. Sard; ov. 5 × 3½. Gold ring. Phc.: 1878.

An Etruscan scarab of the later date, showing a great deal of scooped drill-work, but good in its way and picturesque in treatment. The material is a fine sard with slight discolorations on the back; the beetle's wings are shown. This was a purchase at the very outset of my collecting, in 1878.

A 20. TRIGA, moving swiftly, a hound running in front (*r.*).

Charioteer stooping forward, in left hand a short whip, right holding reins; hound running in lower *r.* field, tail up; heads and legs of central and farthest

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horses partly apparent, the rest concealed by nearest horse. A milled border.

Scarab. Sard ; ov. 4×3. Gold holder. Wtr. : 1888.

Another sard scarab, similar in type to the last.

A 21. BIGA, drawn by swans and driven by a kneeling warrior (*l.*).

Naked male figure in chariot, kneeling on left knee ; in right hand a spear, the left down ; before him two swans, with bridles and traces, moving swiftly, wings forward-curved and spread as if in flight ; behind them a sphere. A milled border.

Scarab. Sard ; ov. 5½×4 (chipped, upper *l.*). Gold holder. [Ægina.] Athens, Rhp. : 1882.

Another example of the same type as the preceding, also on a fine sard, which unfortunately has been chipped and flawed in parts. Its subject is pretty and uncommon ; its workmanship somewhat rough ; the swan's wings approximate to the Phœnician form, but their tips are only slightly incurved.

A 22. PEGASUS, in swift movement (*r.*).

Neck arched, mane erect, fore-legs bent and lifted, right hind-leg raised and forward, the left back ; wings raised, rounded, and curved to the front. A milled border (chipped below).

Scarab. Burnt Steatite ; ov. 4×3. Gold holder. Phc. : 1884.

Though worn and damaged through the softness of its steatite material, this scarab is much to be admired. The horse's form and attitude are extremely fine, and the workmanship, entirely by point, seems to indicate an early period. The wings are of the incurved type, but the spirit of the design is Greek rather than Phœnician.

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A 23. PEGASUS, crouching, with extended fore-legs (*l.*).

Bridled; wings open, pointed, and horizontally reflexed. A milled border.

Scarab. Sard; ov. 4×3. Gold holder. Dyneley Coll. (Lot 310): 1889.

Another fine scarab, on a beautiful sard. This, later no doubt than the preceding, combines scooped drill-work with point-work and displays pointed wings turned backward in a commonplace fashion. It is a decidedly good gem; probably by a Greek or Etruscan hand. The beetle's wings are outlined.

A 24. ETRUSCAN CERBERUS, standing on guard (*r.*).

Three-headed hound, standing, hind-legs bent, fore-legs straight forward, tail curled over back. A milled border.

Scarab. Banded Agate; ov. 4½×2½. Gold holder. Hamilton-Gray Coll. (Lot 108): 1887.

Curious and interesting subject; material, grey agate broadly banded with white; workmanship mediocre and rather rough. The late Canon Taylor has stated that Cerberus was unknown to the Etruscans; the present scarab, however, is proof to the contrary, having belonged to the Hamilton-Gray collection. The beetle's wings, in outline, are exceedingly small. Two scarabs bearing an allied subject are known to me: one, a triple-headed ass in my own collection (A 40); the other, a triple-headed horse given in Professor Furtwängler's book and erroneously termed a "Cerberus." (Furtw., *A.G.*, p. 90; pl. xviii, 49.)

A 25. MARE, alarmed; a foal standing at her side (*r.*).

Drawing back, mouth open, all her legs forward; foal, in foreground (*l.*, *hd. r.*), scratching ear with right hind-foot. A milled border.

Scarab. Sard; ov. 4×3. Gold swivel. Phc.: 1879.

A rather pretty design indifferently executed in scooped drill-work. The mare's head at once strikes one as disproportionately large. Did

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these clumsy heads belong to a special breed of horses? Compare my Scaraboid B 3, also various coins, especially some of early date. There was a breed with exceedingly small heads—as seen on certain gems and coins. A similarly characterised breed appears in pictures of the 17th and early 18th century (*v.* equestrian portrait of Charles I, by Van Dyck, in the National Gallery; see also portraits of horses in royal studs, by Ridinger, *c.* 1720–60).

The material of the present scarab is sard, the beetle's wings are lightly indicated; it is a fair specimen of rather late Etruscan.

A 26. COW, suckling her calf (*l.*, *hd. r.*).

Head turned back towards calf, horns nearly straight, fore-legs forward; calf (*r.*) sucking, legs outstretched. A square-linked chain border.

Scarab. Green Jasper; ov. $4\frac{1}{2} \times 3\frac{1}{2}$. Gold swivel. [Delta; found in mummy-case, 1879.] Fwh.: 1880.

A scarab of the Tharros type. Extremely pretty in design (*cf.* A 32), though of the coarse point-work belonging to the style.

A 27. SOW, walking to the right (*r.*).

In profile; bristled on crest and hind-quarters; head downward; legs forward; tail forward over haunch. A milled border. (Late Etruscan.)

Scarab. Sard; ov. $4\frac{1}{2} \times 3\frac{1}{2}$. Gold holder. Wtr.: 1889.

Spirited and clever; of partly scooped-out execution. The prominence of the bristle-ridges on the hind-quarters and neck is remarkable, and particularly so in the case of a female animal. (See under A 33 and B 2.)

A 28. FEMALE SERPENT, with udder, beard, and crest (*l.*).

In single coil, tail turned down; udder quadruple; crest in three spikes; long, straight beard falling from

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lower jaw ; within the coil eight beads (eggs ?), and five of the same above the udder. A chain border. (Late Etruscan.)

Scarab. White Carnelian ; ov. $4\frac{1}{2} \times 3$. [Rome.] Tyszkiewicz Coll. (Lot 50). R. F. : 1883.

A hideous monster indeed! The eight bead-like objects within the coil and the five above the udder may be meant for eggs, which the serpent hatches. It is a curious gem, perhaps unique in subject, coarse in its scooped-work style, but finished with some care. Coming from the Tyszkiewicz Collection its authenticity may be held as guaranteed. Professor Furtwängler thus describes it : "Agate scarab. A female sea-monster, with beard, serrated crest and four teats." (Furtw., *A.G.*, p. 99 ; pl. xx, 43.)

A 29. HUMAN HEAD, the face appearing between two gryphons (*fr.* and *l.*).

Gryphons following each other (*l.*) ; large human face, full front, in centre, appearing between two upright wings, one of which proceeds from right-hand gryphon. In field uncertain objects, like alphabetic characters.

Scarab. Green-Stone ; ov. 5×4. [Ægina.] Athens, Stn. : 1882.

The design, roughly executed, is confused and hard to make out. The human (or lion's ?) head between the upraised wings is connected with nothing and the gryphons appear to be headless.

A 30. ABSYRTUS, dismembered by two warriors (*r.* and *l.*).

Nude figures, respectively youthful and full-bearded, standing confronted ; the former (*l.*), holding up a man's dissevered chest and arms, beneath which, face upward, a dissevered head ; the latter (*r.*), in the act of

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hewing victim's chest with short sword grasped in uplifted right hand. A milled border.

Cut Scarab. Sard ; ov. 5 × 3½ (fragment broken off, lower *r.*). Gold ring. Hoffmann Coll. (Lot 148). Wtr. : 1886.

A "cut scarab"—that is to say, the obverse of a scarab on a slice removed from the original beetle-formed stone. In most cases, however, it must be uncertain whether such disseverment has taken place, or if the engraver has merely imitated the scarab style on an ordinary bezel. The figures on the present sard are in the later Etruscan manner. The subject is described in the Hoffmann Catalogue as—"Deux Chasseurs étrusques . . . dépéçant un animal."

Professor Furtwängler does not directly mention this cut scarab, but he describes and figures a "cross-striped sardonyx scarab" of which mine is probably the replica referred to in his concluding sentence :—"a replica of the stone, broken at the left base [as is mine] belongs to Count Tyszkiewicz." As to the subject he writes :—"This is the best and clearest representation of the gruesome custom of 'maschalismos' [mutilation] mentioned in Attic tragedy of the 5th century B.C." (Furtw., *A.G.*, p. 105 ; pl. xxi, 50.)

A 31. LION, overpowering an Eagle (*r.*).

Eagle (*r.*, *hd. l.*) on its back, wings folded ; Lion (*r.*, *hd. fr.*) above it, clawing its shoulder with right paw, and seizing its throat with his teeth. A milled border.

Cut Scarab. Banded Sardonyx ; ov. 4½ × 2½. Gold ring. Anon. Coll., Christie and Manson's (Lot 68) : 1883.

Beyond doubt this is a cut scarab, for half of the original perforation appears on the reverse. The design, chiefly point-work, is fine though archaic, the combatants, which occupy every available space in the field, being cramped into positions such as occur on the Mycenæan and Island gems. Some corroding cause has slightly affected the material of this cut scarab. The mount is an old-fashioned gold ring. According to Christie's Sale Catalogue its subject is—"A dog killing a swan"!

A 32. COW, suckling her Calf (*r.*, *hd. l.*).

Standing ; horns short and curved ; head down,

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turned back, and resting on calf's hindquarters; calf (*l.*), standing, its head raised to suck. In *r.* background, leafless bush. A milled border.

Cut Scarab. Banded Sardonyx; ov. 4×3. Gold ring. [Beckford Coll.] Bale Coll. (Lot 1682): 1881.

A good gem, though in its design better than in the execution, which displays trenchant drill-work. Much later than the preceding. I am inclined to think it a Roman imitation of the scarab style, for the margin is excessive and the milled border very carelessly cut. From the fashion of the ring in which it is set—the octagonal outer edge of the gold bezel and the parallel lines of grooving below—it is evident that this gem was once in the famous Beckford Collection. The device on a coin of Dyrrhachium, *c.* 280 B.C., closely resembles the present. (Head, *Guide to Coins*, p. 76; pl. xli, 9.)

A 33. WILD BOAR, standing at bay (*r.*).

Fore-legs extended, shoulders crouched, head lowered. A milled border.

Cut Scarab. Onyx (burnt); ov. 4½×3½. Gold ring. [Breadalbane Coll.] Wtr.: 1886.

Spirited in design and effective in workmanship, but regarding its claim to be a "cut scarab" I have similar doubts to those expressed elsewhere. Here, as in A 27 (see also B 2), we perceive the prominence of two detached bristle-ridges on the shoulder and hind-quarter, a peculiarity I have referred to in my *Origins of Pictish Symbolism*, where the gem under notice is also engraved (pl. iii, p. 38). The stone, an onyx, has been much discoloured by fire. It came from the Breadalbane Collection sold at Christie and Manson's in 1886—probably from Lot 57 or 59, both of which comprised several unset gems.

A 34. GRYPHON, with downward wings, sitting fronted (*fr., hd. r.*).

Eared eagle-head (*r.*); body fronted; wings pointed and down-spread; legs nearly parallel, fore-legs within, feet turned outwards; following back of neck a barred

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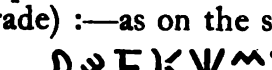
serpentine line, passing behind head and ending in loop over brow. A milled border.

Scarab. Sard; ov. 5 × 3½. Wtr.: 1890.

An uncommon subject in that position; moderately well engraved on sard. Professor Furtwängler, who erroneously terms the animal "a sphinx," assigns this scarab to the "5th century B.C." (Furtw., *A.G.*, p. 48; pl. ix, 57.)

A 35. LION, overpowering a Wild Boar (*l.* and *r.*). Cypriote inscription.

Wild Boar (*r.*), standing, but resting on right knee, borne down by Lion (*l.* with cross-hatched mane), which seizes its back with teeth and forepaws, and plants hind-paw on its head. Beneath, a cross-hatched platform. A plain border. In field, a Cypriote inscription (retrograde) :—as on the stone—


=ko, ni, to, é, te, mi, ē. (Græco-Phœnician ?)

Seal. Scarab. Sard; ov. 5 × 3½ (fragment off *r.* lower edge; flawed under boar's knee and lion's hind-legs). [Cyprus.] Lawrence-Cesnola Coll. (Lot 317): 1892.

A remarkable scarab, one that I specially prize. The design, on a clear sard or carnelian, is extremely fine, and both in that respect and in the very careful point-work there is a charming touch of archaic stiffness. But this gem derives its peculiar value from its bearing an inscription in Cypriote syllabic characters—in this respect almost unique—which Professor Sayce reads, E MÌ TE E TO NÍ KO; in Greek, Εἰμὶ Θεητονίκου—I belong to Theētonikos—the only doubtful character being the *Eta*.

The present scarab is figured in A. Cesnola's *Salaminia*, p. 144. Its authenticity cannot be questioned; I bought it, in 1892, at the sale of the Lawrence-Cesnola Collection, which was formed in Cyprus. The workmanship I presume to be Græco-Phœnician. Perrot and Chipiez refer to this scarab, and to an intaglio in the Danicourt Collection (much

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resembling in style and subject my Scaraboid B 3), which is inscribed "Akestodarou" in Cypriote characters (*Art in Phœnicia and Cyprus*, vol. ii, p. 250). Professor Furtwängler, who omits to mention the ownership, thus writes of my scarab:—"Fine work. Above, a Cypriote inscription, which appears to me to read:—A-PO-RI-TO-NE." (Furtw., *A.G.*, p. 74; pl. xv, 92.)

A 36. WARRIOR, kneeling under cover of his shield (*r.*).

Nude, wearing crested helmet, kneeling on right knee; left arm raised, holding circular shield by loop; right hand down, grasping spear, which passes diagonally behind body. A milled border. *Rev.*: A woman-headed bird (Siren) in relief.

Scarab. Sard; ov. 4×3. Howel Wills Coll. (Lot 114). Wtr.: 1894.

On a rich dark sard, good Etruscan work of early date. Rather stiff and archaic in style, the abdominal muscles marked in drilled discs. The warrior's spear is very awkwardly passed behind his back; I have remarked on a similar grotesqueness, under A 1. On the reverse the beetle's back is cut in relief into the form of a Siren, woman-headed and bird-bodied, similar to that on the reverse of A 2, but more carefully finished. It came from a collection formed in Florence.

A 37. MAN, holding a Horse (*r.*).

Nude, standing *r.*, head in profile, with pointed beard and straight hair falling over shoulders; left hand up, holding bridle; right hand forward on horse's shoulder; left leg in advance, both feet on ground. Horse, pacing *r.*, left legs in advance, fore-leg raised and bent; mouth open, straining at bit, mane short and ridged, tail long and curving far from body. Ground indicated beneath. A beaded border.

Scarab. Crystal; ov. 4½×3 (edges chipped, slightly

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rubbed near centre). Howel Wills Coll. (Lot 114). Wtr.: 1894.

The horse is very finely designed, its head and neck being especially spirited, and the execution throughout is unusually minute and careful. This scarab, of pure rock-crystal, shows every sign of early Greek workmanship, though most probably it was found in Etruria.

A 38. APHRODITE, crouching and raising her mantle (*l. fr.*).

Head in profile, hair in low roll on brow; in act of disrobing, nude, crouching and almost sitting on her heels, points of foot on ground, heels raised, knees extremely bent; left arm up, right forward, both hands raising above her head a mantle, which falls to the left. A milled border.

Scarab. Sard; ov. 3 × 2. Silver ring-mount. Heming: 1895.

This pretty little sard scarab has the special interest of being identical in subject with my sard intaglio (C 19) from the Rhodes Collection, which is in its original mount as a gold ring. Mr. Story Maskelyne possesses a large unset lapis lazuli bearing the same design. All these are authentic, and probably represent some anciently well-known statue.

It is hard to say whether the goddess is robing or disrobing; most likely the latter, as her charms are ostentatiously displayed.

Professor Furtwängler explains the subject as—"a crouching naked woman, throwing off her mantle." He gives this scarab and the ring above referred to, also Mr. Maskelyne's gem and another of nearly identical design from the Ashmolean Museum, Oxford (Furtw., *A.G.*, p. 60, pl. xii, 36; see also pl. xii, 33, 34). Notwithstanding the smallness of my scarab I think that its Aphrodite excels the other examples in the general proportions and in some of the details.

A 39. QUADRIGA, moving rapidly, bearing two Warriors (*r.*).

Four horses, heads and legs evenly lined—six complete and two incomplete fore-legs, and eight hind-legs visible (also, in error, lower part of a ninth fore-leg raised, near margin); three heads nearly *fr.*, head of

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furthest horse *r.* All the fore-legs off the ground and forward, all the hind-legs on the ground together and forward; horses' necks arched and heads drawn in, as if restrained in excited gallop. Charioteer (*r.*) seated on *l.* side in chariot: a youth, visible to waist, nude, beardless, face in profile (*r.*), hair long; left arm forward, holding lance resting upon left shoulder; right arm forward and down, as if holding reins. Seated on his right, a naked Man (*fr.*), visible to waist, face *fr.* (slightly to *l.*), bearded and short-haired; left arm down, right arm bent, hand resting on (?) hilt of sheathed sword—diagonally downward. Small object (top of quiver ?) appears above his right shoulder. A milled border.

Scarab. Sard; ov. $5\frac{1}{2} \times 4\frac{1}{2}$ (lower *l.* edge chipped). [Said to have been brought from the East. Asia Minor ?] Wtr.: 1897.

A rich dark sard engraved with a spirited design in the later Etruscan manner.

A 40. ASS, triple-headed and triple-tailed (*r.*).

Ass, with three heads, necks, and tails on single body, standing *r.*; central head horizontally forward, upper head looking back (*l.*), lower head downward; ears, of all, long and forward-pointed. Main tail, long, carried to front between hind-legs, and ending in triple tuft; triple-tufted ends of other two tails curved over haunch. Four legs only, left legs forward. A guilloche border.

Scarab. Sard; ov. $3\frac{1}{2} \times 2\frac{1}{2}$. Morrison Coll. (Lot 47): 1898.

Subject extraordinary; engraving, coarse drill-work on sard. In various ways, among various nations, the ass was a mystic animal. It

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was specially associated with the rites of Dionysos; Set, or Sutekh, an ass-headed deity, was worshipped in Egypt at various periods and often appears on talismanic gems (see under N 43). The god of the Jews was popularly supposed by pagans to have borne this asinine guise and was said to have thus appeared to Zacharias in the Temple, striking him dumb with amazement. At Rome there still exists a rude tracing from a wall representing an ass-headed figure on a cross, adored by a man standing beneath, near whom is scored in Greek capitals—"ΑΛΕΞΑΜΕΝΟC CΕΒΕΤΕ ΘΕΟΝ—Alexamenos sebete theon." (King, *Gnostics*, p. 90.)

My scarab is Etruscan, and probably came from Castellani, as it was in the late Mr. A. Morrison's Collection. In the latter's sale-catalogue the animal is termed "Cerberus," but it is certainly asinine. Professor Furtwängler gives (from the former Durand Collection) a very similar example of a triple-headed animal, which he also terms a "Cerberus," but in that case a horse is distinctly the subject, as shown by its heads and tail. (Furtw., *A.G.*, p. 90; pl. xviii, 49.)

A 41. YOUTH, kneeling under cover of his shield (*r.*).

Naked, head in profile (*r.*), hair short, straight and combed down; kneeling on right knee; right arm down; left arm forward within strap of round shield, back and edge seen, with which he guards body and raised left knee. A milled border.

Scarab. Onyx-Agate; ov. $3\frac{1}{2} \times 2\frac{1}{2}$. W. T. Ready: 1899.

This neatly finished onyx scarab was a present to me from Mr. W. T. Ready. Its history was not stated.

A 42. YOUTH, carrying a bow and examining the point of his arrow.

Beardless youth (*r.*), naked, head in profile, hair short and curling; kneeling on right knee, left leg bent, foot on ground; arms forward, right hand holding a downward vertical arrow, bow slung over left wrist, left hand feeling point of arrow. A milled border.

Scarab. Sard; ov. $5 \times 3\frac{1}{4}$. Gold holder. [Polis-

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tis-Chrysochou, Cyprus.] Anon. Coll. [Mr. W. L. Nashe]. Sotheby's (Lot 96), July 1, 1903.

While this sard scarab is identical in design with the splendid scaraboid from Naukratis in my collection (B 8), except that its subject faces in the opposite direction, its inferiority is so immense that, side by side, it almost seems a caricature of the nobler work. Yet, in itself, it is not devoid of merit, and its antiquity seems beyond question, though want of the usual polish in the engraved parts gives it a raw and unsatisfactory appearance. I am told that it was found at Polis in Cyprus, and certainly the youth does not fail to exhibit the familiar idiotic Cyprian smile.

CLASS B.

SCARABOIDS, CUT SCARABOIDS: GREEK AND ETRUSCAN.

[PLATES II AND III.]

B 1. BULL, standing at rest (*r.*).

In profile; one horn concealed, the other pointing to the front; tail down; left legs slightly forward. A milled border.

Scaraboid. Chalcedony; ov. 6½ × 5 (chipped, *l.* lower edge and back). Gold swivel. Bale Coll. (Lot 1662): 1881.

The Bale Collection, dispersed in 1881, was one of considerable importance, though richer perhaps in coins and vases than in engraved gems. The present scaraboid belongs to a class found chiefly, or altogether, in Greece and its dependencies. The bull is a fine and massive animal, of the domestic variety; its likeness is engraved in a bold but well-finished style. The date, I suppose, might be 500 to 400 B.C.

B 2. SOW, standing above an apple and leaf (*r.*).

In profile: bristled on crest and hind-quarters; apple,

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on stalk with leaf attached, on ground below sow's head. A plain single border.

Scaraboid. Agate-Chalcedony; ov. 7 × 5. Gold swivel. [Nott Coll.] Bale Coll. (Lot 1662): 1881.

An excellent Greek scaraboid on agate-chalcedony, from the same sale and lot as the preceding, and of similar class. This gem is engraved and noticed in the following works: Munro's *Horace*, p. 140, and see p. 422; King's *Antique Gems*, vol. ii, p. 70, pl. liii; Southesk's *Origins of Pictish Symbolism*, pl. iii, see p. 38; King's *Handbook of Engraved Gems*, 2nd ed., 1885, pl. lxxxii, p. 242.

It serves as an example of the bristle-ridges on the crest and hind-quarters of a porcine female—compare A 27 and A 33, and note also the sows on a coin from Methymna (*c.* 480 B.C.) and on another from an uncertain locality given in Mr. Barclay Head's *Guide to the Coins of the Ancients*, from *c.* B.C. 700 to A.D. 1. (*Guide Brit. Mus. Synopsis series*; 2nd ed., 1881, pl. xi, 27, and pl. x, 4.)

Professor Furtwängler erroneously terms this scaraboid "a scarab," and gives as the subject:—"Sow with a collar. Before her an olive leaf with an olive." (Furtw., *A.G.*, p. 57; pl. xi, 33.) The collar is non-existent and the "olive" is round.

B 3. GRYPHON, attacking a horse (*l.*).

Wide-winged gryphon, seizing with beak and talons the back and flank of a rearing horse, and striking its thigh with his right hind-foot.

Scaraboid. Moss Agate; ov. 6½ × 5. Gold swivel. Sch.: 1880.

A design of extraordinary spirit, in low relief and somewhat sketchily engraved. The stone is clear agate with numerous moss-like yellow-green markings. I greatly admire this gem. It was one of many that I bought, in or about 1880, from Mr. Schmidt, a Polish gentleman, now for some years dead, who owned an enormous, but miscellaneous, collection of gems, 2,000 to 3,000 pieces of every date and class, mostly unmounted.

The present scaraboid bears a strong resemblance to an intaglio representing a stag attacked by a gryphon and inscribed with the name "Akestodarou" in Cypriote characters, described and figured by Perrot and

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Chipiez, and referred to previously under A 35. The gryphons are nearly identical in action and character.

B 4. EAGLE, standing on an olive-wreath, wings erect and head lowered (*l.*).

Wings spread, very long, and vertically raised; tail depressed; head down, beak open as if tearing wreath on which his feet are set. A plain single border.

Scaraboid—in form of a lion-couchant. Sard; ov. 6 × 2½. Gold holder. [Corinth.] Wtr.: 1886.

A remarkable gem; less so for the engraving on the face, though that is good in style and subject, than because the body of it is in the form of a couchant lion, excellently carved out of a beautiful sard. The action of the eagle is hard to determine. Does it hover and bear the wreath along in token of a friend's success, or does it trample on the wreath and prepare to rend it in token of an enemy's defeat? According to Professor Furtwängler it is "a carnelian pendant in the form of a recumbent lion, in the Egyptian style. On the flat underside is engraved .... a falcon or eagle holding a wreath .... still somewhat 'streng.'" (Furtw., *A.G.*, p. 59; pl. xii, 28.)

B 5. STORK, standing on one leg (*l.*).

Head thrown back; left leg down, right raised and bent.

Scaraboid. Red and brown Jasper; ov. 6 × 4½ (fractured). Tyszkiewicz Coll. (Lot. 59): 1883.

Good in design but slightly coarse in workmanship; the material a dull red and brown jasper. Has been broken in halves and mended, which signifies little when the stone has no beauty.

B 6. LION, enraged, standing at bay (*l.*).

Mouth open, head and shoulders lowered, fore-paws forward, tail over back. A milled border.

Scaraboid. Sard; ov. 3 (4) × 2½ (left end, with part

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of *l.* hind-leg, lost). Gold ring (22 c.). Paris. R. F.: 1882.

The lion's left hind-leg has been lost through fracture, but little to the injury of the design, which is in every way good. It is in the Græco-Phœnician style (as seen, for example, in the Cypriote Scarab A 35); its material is a rich red sard, perforated, but, for a scaraboid, of less than usual thickness.

B 7. GRYPHON, crouched and ready to spring (*r.*).

Wings erect, curved and rounded; body almost recumbent; right hind-leg bent and forward, left fore-leg forward, right lifted for a stroke; tail raised; beak open.

Cut scaraboid. Sapphirine; ov. lcx. 4 × 3. Gold ring. Fwh.: 1879.

Much in the same style as B 3, but less Greek and more Phœnician, as shown in the curved and rounded wings. A spirited intaglio, apparently cut off from a scaraboid or cone of pale sapphirine chalcedony (*cf.* B 12).

B 8. YOUTH, carrying a bow and examining the point of an arrow (*r.*).

Nude; head in profile, hair in double fillet, roll of curls below; crouched, right foot on ground, left leg more bent and rested on point of foot; right arm forward, across it cord of strung double-curved bow, hand feeling head of arrow horizontally held by raised left hand. A milled border.

Scaraboid. (?) Marble; ov. 5 × 4. Gold holder. [Naukratis.] Wtr.: 1890.

Experts would probably consider this the most important gem in my collection. Professor Furtwängler, on his visit to Kinnaird Castle, in 1895, admired it enthusiastically, and the late Professor Middleton wrote of it:—"Nothing could surpass this wonderful scaraboid" (*The Lewis*

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Collection of Gems and Rings, 1892, Preface, p. 28 and woodcut); and elsewhere:—"One of the finest gems which has ever been discovered, dating from about 460 B.C." (*Engraved Gems of Classical Times*; pp. 25, 26, and woodcut), and it has been equally appreciated by Dr. A. S. Murray and other competent judges. Its merits cannot be disputed; in all respects it vindicates its right to be considered one of the few existing specimens of Greek gems engraved at the period of the most perfect art. A slight touch of archaic stiffness only serves to enhance its charm. I highly prize this glorious scaraboid. Mr. W. T. Ready, from whom I purchased it, informed me that it was said to have been found at Naukratis.

Professor Furtwängler devotes to it a large-scale illustration as well as one of the usual size; he describes it thus:—"Burnt carnelian scaraboid from Naukratis. A naked youth, crouching, tests an arrow, his bow hangs over his left arm. Short hair with bunched locks. The eyes still entirely to the front. The work is a masterpiece. The style is much like that of No. 38, pl. viii, the execution incomparably more delicate and perfect. The back-muscles, the displayed ribs, the calves and the joints, are given with extraordinary truth and delicacy; the straight muscles of the belly are shown in the customary strong fashion, the attitude is exceedingly more natural and more finely delineated than in No. 20." (Furtw., *A.G.*, p. 45; pl. ix, 23; pl. li, 14.)

Under A 42 I have noticed a scarab, acquired by me in 1903, which in an inferior way is a sort of replica of this scaraboid. Two somewhat similar examples are given by Professor Furtwängler. (Furtw., *A.G.*, pl. vi, 37; pl. vii, 49.)

B 9. MALE AND FEMALE HEADS, conjoined at back.

Male head, profile (*r.*), hair rippled, beard horizontally forward, nose aquiline, eye very large. Female head, profile (*l.*), hair in diadem and slightly rippled, nose straight, chin receding. Backs of heads conjoined so that ears touch. A plain border. (Cypriote? Early Greek?.)

Seal. Scaraboid. Agate; ovd. 5 × 4. (Unperforated. Badly flawed through lower edge; flawed across lower *l.* field.) Gold swivel. [Cyprus.] Lawrence-Cesnola Coll. (Lot 546): 1892.

A very interesting archaic scaraboid, in striped brown agate. The device resembles those figured on coins of Lampsacus, *c.* 480 B.C.

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The female head on my scaraboid is almost identical with that on No. 19 of Plate ii. in Head's *Guide to Coins*, both showing the characteristic rudimentary Greek profile, where chin and forehead slope backward from the point of the nose; with the same set smile, the same eye complete as in full face, the same tightly drawn-back and filletted hair. Mr. Head thinks it possible as regards the coins, that these "Janiform" types are both masculine and represent "Bacchus Dimorphus." But in my gem the left-hand profile is very distinctly feminine and not without some suggestion of beauty.

Professor Furtwängler seems mistaken in terming this scaraboid "a striped brown sard," and he does not state its ownership. He thus describes its subject:—"A bearded and a beardless head united in the manner of a double-Hermes. Thin locks of hair falling behind large conventionally formed ears. See the ancient coinage of Tenedos." (Furtw., *A.G.*, p. 31; pl. vi, 65.)

B 10. HORSE, prostrate and struggling to rise (*r.*).

Horse (*r.*), its back on the ground, head and fore-quarters leaning towards *l.*; neck arched, mouth open, head looking back; fore-legs raised and bent, hinder-part flat upon spine, belly to front, hind-legs forward over it, tail curved round on *r.* hind-quarter. A milled border.

Scaraboid. Sard; ov. $3\frac{1}{2} \times 2$. [Cyprus.] Lawrence-Cesnola Coll. (Lot 318): 1892.

The horse's head and crest are fine, of the same type as appears in my Scarab A 37. In both cases the manes are "hogged." The workmanship of this pretty little scaraboid is certainly Greek, whether executed in Cyprus, or Etruria, or South Italy.

Here, again, Professor Furtwängler omits to state the ownership. He gives several examples of similar gems (Furtw., *A.G.*, pl. vi, ix, xv, xvii, xxviii) and of this remarks:—"The body is here unnaturally distorted. The design was also liked at a later period and was then more naturally represented." (Furtw., *A.G.*, p. 30; pl. vi, 62.) Of the whole number of these examples mine seems to be the best.

B 11. HOUND, looking back (*l.*).

Hound (*l.*), resembling great Danish boar-hound, standing in suddenly arrested movement, head reverted (*r.*); right fore-leg raised, left forward; right hind-leg

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in front of left hind-leg; tail horizontally held in single short curve; ears sharp and erect; round the neck, a plain collar.

Scaraboid. Sard; ov. 6 × 4 (chipped *r.* upper edge near perforation and slightly burnt). Wtr.: 1893.

A very noble dog of the heavy greyhound or deerhound type, not unlike the boar-hounds known as "Great Danes." A similar animal appears, in standing position, on a silver coin of Segesta, which on the reverse bears the "Head of the Trojan damsel Segesta," seen as a profile considerably resembling the female profile in B 9, though in a more finished style. (See Head, *Guide to Coins*, p. 17; pl. ix, 32.)

B 12. GRYPHON, couchant (*l.*).

Gryphon, lying on ground, paws forward; head erect, beak open, long ears pricked forward, bristled mane on neck. One wing shown, horizontal and pointed; tail raised in double curve.

Scaraboid. Agate; ov. 7½ × 5. Athens, Lbs.: 1897.

Somewhat sketchy in workmanship, but of extraordinary fire and spirit in design. May be earlier than B 1 and B 2. On grey-white chalcedony or agate. See under B 3, and compare the gryphon on the reverse of a silver coin of Abdera, *c.* 400–336 B.C. (Head, *Guide to Coins*, p. 42; pl. xxi, 3.)

CLASS C.

DEITIES: MALE AND FEMALE.

[PLATES III AND IV.]

C 1. ZEUS, throned upon the back of a flying Eagle (*fr.*, *r.*).

Bust, nude, appearing behind eagle's neck, thunderbolt in raised right hand; eagle, flying with outspread

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horizontal wings and bearing in its talons palm and garland.

Sard; ov. 4 × 3. Gold ring. [Pulszky Coll.] 1st Short Coll. (Lot 17). Wtr.: 1885.

Intaglio on a clear golden-sard. Rather good in a flowing style, probably of early Roman imperial date.

C 2. APOLLO, advancing and playing on the lyre (*l.*).

Wearing long tunic girt at waist and mantle falling over back; head laureated, right hand raised touching strings of lyre, which left hand supports below.

Garnet; ov. cx. 5½ × 4. Gold ring. [Lace Coll.] 1st Short Coll. (Lot 45). Wtr.: 1885.

"Apollo Musagetes." A well engraved and attractive Græco-Roman intaglio on a fine convex garnet. It seems to be of ancient workmanship, though not perhaps of the very highest order.

C 3. APOLLO, seated, a fawn resting its fore-legs on his knee (*r.*, *fr.*).

Head in profile; nude, himation over legs; seated on tree-stump whence four-leafed branch to *l.*; right hand raised, leaning on grounded staff; left forward, holding upright sceptre with ball at top; right leg bent back; left bent, on knee a young female deer places both fore-legs, the deer standing on its hind-legs, which, with half its body, are hidden by large bowl on rounded stand; projecting from bowl a forked stick, for sprinkling lustral water.

Sard; ov. 4 × 3½ (chipped, upper *r.* and lower *l.*). Gold ring. Fwh.: 1889.

Although the workmanship is indifferent, the general design lends this gem some interest; the manner in which at the bidding of the god

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the fawn rises from behind a vase, wherein appears an upstanding lustral stick, being distinctly curious and uncommon.

C 4. APOLLO, head of, with a laurel wreath of vertical leaves (*fr.*, *r.*).

Nearly full face, very deeply sunk in stone ; leaves of garland rising vertically at top of head, flowing ribands on either side of neck.

Opal ; ov. cx. 7 × 4½. Gold ring (embossed). [P. H. Hope Coll.] Beresford Hope Coll. (Lot 40). Wtr. : 1886.

In 1839 Mr. B. Hertz framed a *Catalogue of the Collection of Pearls and Precious Stones formed by Philip Henry Hope, Esq.*, which was embodied in a folio volume with many illustrations. Mr. Hope's scheme of collecting led him chiefly towards unengraved stones, but a certain number of his specimens bear intaglios or cameos—ancient, modern, or mediæval. Mr. Hertz's description of the present gem reads as follows: "39*** An opal, from Hungary. The stone is cut convex, with an intaglio on it representing the laureated head of Apollo. The work is very fine and very deep, giving a front view of the deity's face. This is an exceedingly remarkable specimen, an engraved opal of such fine work being scarcely ever met with. Mounted in a gold chased ring. *Vide* plate xxxi."

After Mr. P. H. Hope's death the greater part of his collection passed to the Rt. Hon. A. J. B. Beresford Hope, who disposed of it at Christie's in 1886. The opal in question formed Lot 40 and was absurdly described as: "A ring with a female head—opal intaglio." Mr. W. T. Ready was the purchaser, and I afterwards bought it from him.

The opal was a stone so greatly valued by the ancients that it was seldom, almost never engraved. Whether the present specimen is ancient or modern I cannot decide, but its extraordinary merit, which none will question, is best displayed in an impression, as one generally finds where deep full-fronted intaglios are concerned.

C 5. HERMES, advancing, his hand on a caduceus staff (*l.*).

Nude, chlamys hanging from both arms and passing behind body ; hair in fillet, with ringlets over neck and

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shoulder, bearded, heels winged; right hand holding grounded shaft of long upright caduceus.

Sardonyx; ov. 5 × 3. Gold ring. [Tassie Coll.] Wtr.: 1883.

Mr. W. T. Ready—from whom I bought this gem—had obtained it from Tassie's collection. Its material—sardonyx—has been so often well counterfeited in paste that, feeling some doubts, I sent it to be tested by an expert. He reported it to be a true stone. The want of precision in the engraving probably arises from modern repolishing, through which so many gems in the Marlborough Collection and elsewhere were damaged towards the end of the 18th century.

In Raspe's *Descriptive Catalogue of Gems cast by James Tassie* (4to, 1792), the present example is noted: "No. 2946. Sardonyx. *Mr. Tassie.* Mercury . . . a good engraving in the old Greek style" (p. 172). Following this comes: "No. 2937. Jacinth. *Lord Algernon Percy.* Do. . . . Plate xxx."

Judging from the illustration, these gems are identical in design. I am inclined to view them as Græco-Roman imitations of the earlier Greek style.

C 6. DIONYSOS, with grapes and thyrsus, intently gazing into a vase (*l.*, *fr.*).

Beardless youth seated, three-quarters length, hair in fillet-roll and ivy-wreathed and falling in two ringlets upon side and back of neck; nude above, drapery round left arm and over legs; in left hand an upright thyrsus, in right a bunch of grapes held over head; eyes fixed on two-handled vase (cantharus) on low stand, viewing image mirrored in liquid within.

Sard; ov. 5 × 3½. Gold ring. [Cumæ.] Rhd.: 1879.

In all collections gems divide themselves into four main classes—those certainly ancient, those probably ancient, those probably of the Italian Renaissance or of 18th century date, and those that are actual forgeries. The gem now before us is an indubitable example of the first of these classes.

Among the best judges there are diversities of taste, and many,

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perhaps most, would place the scaraboid of the youth with the arrow (B 8) before the present intaglio, but that is not my own opinion. There is an intensity of refinement about this most exquisite gem that holds my fancy captive; to my mind nothing belonging to it could be improved, and its slight tincture of archaism adds to its charm.

The subject is curious and mystical. The youthful god is gazing intently downward, seeking, it is supposed, for wondrous revelations to be discerned in the wine contained in a cantharus that stands on a low table beneath his eyes. "The pantheistic divinity," writes Mr. Brown, referring to this gem, "sees himself in all he sees." (*Great Dionysiak Myth*, vol. i, p. 414.) On close examination, however, I am inclined to think that the god is not gazing into the vase—which, like the thyrsus, is a mere accessory—but, after the manner of certain Oriental seers, is fixing an unwavering contemplation on his own navel, inducing (according to modern ideas) a hypnotic state, in which mystical marvels are revealed to the innermost being. The direction of the eyes and the slightly exaggerated size of the umbilical hollow lead me to this view, which seems as probable as the other, both forms of divination having been practised from the remotest times. King, in his *Gnostics* (pp. 148, 154) says: "The Circle of the Sun is the navel . . . being considered in the microcosm as corresponding to the Sun in the Universe, . . . the mystical Light of Tabor was [among the Greek authorities] revealed to the devotee after a fast of many days, all the time staring fixedly upon the region of the navel, whence at length this Light streamed as from a focus."

This gem is well known. It is described and depicted in the late Rev. C. King's *Antique Gems and Rings* (vol. ii, p. 56; pl. xxviii A) and in another of his works quoted below; it also forms an illustration with an accompanying note in that finely got up book, Munro's *Horace* (pp. 76, 406). Like many ancient intaglios, it is probably copied from a statue of which other record has perished, an idea favoured by the duplicate existence of part of the same design on another gem in my collection (C 34).

The present gem—"a matchless example of the Campanian style, brought from Cumæ by Castellani" (King, *Handbook of Gems*, 2nd ed., 1885, pl. lix; p. 232)—was afterwards acquired by Mr. Rhodes, from whom I bought it in 1879.

Professor Furtwängler writes of it as follows: "Carnelian . . . Half length figure of Dionysos, who, the thyrsos in his left hand, raises his right hand over his head; in the latter hand he holds a bunch of grapes, and seems to squeeze them into a cup standing before him. Delicate and elegant work, undoubtedly ancient. The replica—Pierres d'Orleans, 1, 68 (Sal. Reinach, pl. 126), where the *motif* is not understood,—is evidently modern. Similar *Musée Fol*, ii., pl. 27, 5." (Furtw., *A.G.*, p. 183; pl. xxxviii, 19.)

I doubt if the god is rightly described as squeezing the grapes into the cup, or even as preparing to do so. More probably he displays the fruit

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as an indication of the cup's contents. The material is not carnelian, but a beautiful yellow sard, rather thin, and engraved in that refined shallow style that belongs to the best of ancient Grecian gems.

C 7. DIONYSOS, standing full fronted, thyrsus in hand, resting his elbow on a cippus (*fr.*).

Head (*fr.*) garlanded with vertical ivy-leaves, tightly rolled tresses falling in pairs on either shoulder; nude; right arm forward, grasping tall grounded thyrsus; left arm down, elbow on cippus, there with left hand holding fast one end of mantle, which passes behind body, other end over right arm, parts near cippus lined with long-haired skin of animal (?).

Brown Chalcedony; ov. cx. 5 × 3. Gold ring. Wtr.: 1889.

A Græco-Roman work, rather uninteresting and coarsely engraved, but not without merit in its design—probably taken from a statue—and in the quality of its material, an unusually rich and luminous brown chalcedony cut *en cabuchon*.

C 8. ASKLEPIOS, with serpent-staff, feeding a serpent from a patera (*l.*, *fr.*).

Standing, bearded, hair in diadem; nude to legs, round which drapery falling from left shoulder; patera, with small serpent feeding from it, in forward right hand; left down, holding staff round which larger serpent is twined.

Sard; ov. 4 × 2½. Gold ring. Montigny Coll. (Lot 279). Wtr.: 1887.

This seems to be of Greek workmanship, though not of the highest quality. It is engraved on a golden sard.

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C 9. SYLVANUS, standing between an olive and a vine (*fr.*, *l.*).

Nude, head in profile, bearded, hair in diadem; in forward right hand a patera; in downward left hand a triple-headed wand; on his right a grape-bearing vine, on other side an olive-tree with over-arching branches; in field, below his right hand, pruning-knife, pandean pipes, and cista; in foreground various fruits; hanging on stem of olive an animal's skin.

Red and yellow Jasper; ov. $3\frac{3}{4} \times 3$. Gold ring. Wtr.: 1885.

A Roman god and a Roman gem. Coarsely cut, but noticeable from the rarity of its subject and its treatment, as well as from the gaiety of the variegated red and yellow jasper that forms its material.

C 10. KYBELE, head of, veiled and murally crowned (*r.*).

Profile; hair drawn back in rolls, veil round back-knot falling over draped shoulders; crown formed of triple-turreted wall; in field beneath, two cornucopias slanted opposite ways, heads outward, lower ends crossing.

Sard; ov. lcx. 5×4. Gold ring. [Constantinople.] Tyszkiewicz Coll. (Lot 82). R. F.: 1883.

A good enough but rather commonplace intaglio on sard. Perhaps the head of a city. (*Cf.* Head, *Coins and Medals*, pl. lxviii, 17; p. 117.)

C 11. PALLAS, marching with shield raised and shouldered spear (*l.*).

Crested helmet, double tunic, scarf flowing behind; right hand forward holding spear slanted across same shoulder; left shoulder guarded by circular shield in

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raised left hand. On left field, **CEKOYNΔIω**—Σεκουνδίω(ν), in round letters.

Sard ; ov. lcx. 4½ × 3½. Gold ring (20 c.). Athens, Rhp. : 1882.

This sard intaglio has made two journeys from Greece to Scotland. It came to me with other gems from Athens, but for some reason I returned it. Some years afterwards it came back to me, again "on approval," as one of several. This time I recognised the merits of its design, however faulty the execution, and willingly added it to my collection. The legend it bears is probably a former owner's name.

C 12. PALLAS, in the battle-front, advancing with raised right hand (*fr.*).

Helmet, ægis, and double tunic ; moving to the front, legs apart, left forward ; right hand uplifted, left holding spear and circular shield, the latter seen in reverse.

Hyacinth Sard ; ov. 3½ × 2½ (chipped above). Gold swivel. [Hertz Coll.] Rhd. : 1879.

For several reasons a noteworthy gem. Mr. Rhodes obtained it from the Hertz Collection, and it was one of those specially reserved by him after the dispersal of his own great collection ; he prized it exceedingly, could hardly bring himself, indeed, to part with it. Mr. C. W. King (who was intimately acquainted with Mr. Rhodes and his collections) mentions this intaglio in several of his well-known books, and always in terms of praise. It appears as an illustration in all these works and also in Munro's *Horace*. ("Pallas, finest Greek work, Rhodes Coll.," King, *Antique Gems*, 1860 ; pl. v, 13. "Pallas Promachos in sard," *Antique Gems and Rings*, 1872 ; vol. ii, pl. xix B, p. 52. "Athene Promachos encouraging the Greeks to the attack. The most spirited intaglio in the mature Greek style known to me. Sard. (Hertz)," King, *Handbook of Engraved Gems*, 2nd ed., 1885 ; p. 226, pl. xlv, 3. "Minerva, standing in a threatening attitude . . . a Greek gem of exquisite finish," *Q. Horatii Flacci Opera*, King and Munro, 1869, p. 437 ; woodcut, p. 206.)

Such testimony in its favour is of high value, for both Mr. King and Mr. Rhodes had immense experience in gems, and the former had made the subject his special study.

Among the coins of the Bruttii there is one bearing on its reverse

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a figure termed "Bellona," which in treatment slightly resembles the present figure (*Brit. Mus. Cat. of Greek Coins—Italy*, No. 47, p. 324). Professor Furtwängler does not record the ownership of my gem and mistakenly terms its material "Carnelian"; he thus describes the subject: "Athena Promachos in vigorous advance. She turns her head round and challengingly stretches out her right arm; in her left hand she holds a spear and a shield. As the Athenian coinage shows, there was a celebrated work of this type in Athens; see on this, and on the probable statuary copy, and sculptor of the same, my Intermezzi, S 31." (Furtw., *A.G.*, p. 207; pl. xliii, 45.)

C 13. PALLAS, standing, with grounded spear and figure of Victory (*fr.*, *hd. l.*).

Helmet with pendant crest; double tunic; left hand raised high, grasping shaft of grounded spear, against which rests round shield in profile; right hand forward holding small figure of Victory with wreath and palm. In field, **CALLVR.... ONCI.**

Sard; ov. cx. 5 × 4. Gold ring. H. R.: 1878.

Roman; rather deeply and coarsely cut. The partly effaced legend was read by Dr. Murray as the name of the owner—Calpurni Longi. This gem I bought from Messrs. Hunt and Roskell, who, although not dealers in antiquities, at one time chanced to possess some gems of a high class, most of which I acquired.

C 14. PALLAS, with grounded spear, standing beside a low column (*r.*, *bk.*).

Short tunic above long drapery, whence appears nude right leg slightly bent; back shown with scarf across; head in profile; crested helmet with pendants; left hand down, resting on low, round column; right hand raised holding grounded spear; circular shield (?) attached to left shoulder.

Onyx; ov. cx. 4½ × 3½. Gold ring. Phc.: 1878.

A fairly good, though commonplace Roman intaglio. Bought at the outset of my collecting.

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C 15. PALLAS, standing, with plain helmet and shouldered spear (*l.*).

Tunic and long drapery; plain helmet; circular shield on left arm; right hand forward, holding short spear across shoulder.

Onyx; ov. 6½ × 3. Gold ring. Constantinople, Aln.: 1880.

This also was an early purchase—received through Mr. Arthur F. L. Leveson-Gower of the Diplomatic Service, then at Constantinople, who very kindly interested himself in my collecting and—through the Foreign Office—sent me many gems on inspection, most of them from M. Alischan, a dealer (I believe) in antiquities.

The peculiarity of the engraving of the intaglio under notice may be remarked—so much done with the point, employed in parallel vertical scoring, which gives an archaic character to a Roman gem of no early date (*cf.* "Nemesis," C 27). Otherwise it possesses little merit, except that the stone itself is a handsome, very black onyx.

C 16. PALLAS, as DEA ROMA, enthroned on a rock, with a wolf at her feet (*l.*).

Close tunic with girdle, mantle round left arm and legs; helmet with pendant crest; raised right hand resting on grounded spear; left down, holding sheathed sword; circular shield leaning against right knee. Wolf (*l.*, *hd. r.*) looking downward and back; beyond it, in background, three-branched, fruit-bearing tree; in *l.* field, withered bush.

Sard; ov. 4½ × 3½. Gold ring. Wtr.: 1885.

An indifferent, thoroughly Roman gem, but worth keeping, for it is of pleasing design and on a good sard.

C 17. PALLAS, bust of, with crested helmet bearing a hippocampus (*r.*, *bk.*).

Head in profile; back shown, with scarf across, and

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right shoulder bare; helmet, plain, with neckguard, crouching hippocamp on ridge supporting horse-hair crest ending in pendant.

Sardonyx; ov. cx. 6 × 4 (longitudinally perforated). Gold ring. [Richetti, Venice.] Sch.: 1879.

This moderately good intaglio came to me from Mr. Schmidt's enormous collection, to which it had passed from Richetti in Venice. The brighter portion of the sardonyx is of a clear orange colour not often met with. The stone is probablv a bisected Indian bead.

I am at a loss to characterise the style of its engraving, though familiar in so many examples—such as C 14 and D 16. It seems to be all scooped wheel-work with a disagreeable width of unbroken polished spaces—the exact opposite of the early point-work with its close scoring, as seen in A 1. I doubt the antiquity of the style, yet it seems neither Renaissance nor 18th century. Perhaps it is late Roman, of the period of Hadrian.

C 18. PALLAS, bust of, wearing a gryllus helmet (*r.*).

Profile; two Silenus masks in profile (*r.* and *l.*) forming helmet, which bears ridge-crest with pendant; on chest, ægis, whence issue two serpents (*r.*).

Red Jasper; ov. 4½ × 3½. Gold ring. Phb.: 1884.

Very moderate work, which at first sight looks better than it is. Stamped as Roman (could doubt exist) by the hideous helmet formed of Silenus masks. It makes a fairly good seal.

C 19. APHRODITE, crouching and raising her mantle (*l.*, *fr.*).

Head in profile, hair in low roll on brow; in act of disrobing, nude, crouching almost on her heels, points of feet on ground, heels raised; knees extremely bent; left arm up, right forward, both hands raising above her head a mantle, which falls to left.

Sard; ov. 4 × 3. Gold ring—ancient. Rhd.: 1879.

I now turn to a gem most indubitably Greek. The subject—Aphrodite disrobing for the bath—seems to have been a favourite one of

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old, for Mr. Story Maskelyne owns a large unmounted lapis lazuli (possibly a Hetaira's token) of exactly similar design, and by a curious chance I obtained a third example of the same in the minute Scarab A 38.

Professor Furtwängler mentions the present ring, terms the material "carnelian," and describes the subject as: "A crouching naked woman, throwing off her mantle." (Furt., *A.G.*, p. 59; pl. xii, 30.) It was one of the five I bought from Mr. Rhodes. The engraving is on a fine sard, still in its ancient ring of purest gold; close-backed, as usual in such cases, so that the design cannot be seen as a transparency.

C 20. APHRODITE ANADYOMENE, standing full front and displaying her hair (*fr.*).

Nude, standing with both hands raised uplifting long tresses.

Plasma; ov. cx. $3\frac{1}{2} \times 2\frac{1}{2}$. Gold ring. [Lace Coll.] Mr. A. Morrison: 1881.

Before the Lace Collection was offered for sale in London it was sent to Paris to be submitted to a collector who had been promised first choice. One gem only was retained by him—it was the plasma intaglio now under view. It is a pretty and attractive gem, and, both for its own sake and because I had been forestalled in buying it, I much regretted its removal. Some years afterwards I found it had become the property of the late Mr. A. Morrison, and, on a chance occurring for negotiation regarding the selling or exchange of this gem, he generously presented it to me. In unasked-for return I gave him a green jasper Tharros scarab—bearing a lion slaying a bull, and in its original looped silver mount—which had come from the Bale Collection.

In the case of the present gem, the plasma, which is finely coloured and flawless, being highly convex, the female figure it bears seems rather stumpy on the stone, but looks better in an impression. Plasmas were not much used till about Vespasian's reign, and works on that stone—which is in fact a green chalcedony—are seldom good.

C 21. APHRODITE, standing by a column, holding helmet and palm-branch (*bk.*, *r.*).

Drapery round legs; back turned to view; left arm

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resting on low column, upright palm-branch in hand; right hand forward holding helmet.

Sardonyx; ov. cx. 5 × 4. Gold ring. Vernon Coll. (Lot 97). Wtr.: 1885.

The extremely small figure of the goddess occupies the centre of a beautiful sardonyx, of the kind whose dark portions look black till held to the light, when they show themselves richly crimson. The beauty and remarkably even markings of the stone form the chief merit of this gem, though the design is good enough to bear examination.

C 22. APHRODITE, with a fishing-rod, capturing wingless Cupids (*l.*, *fr.*).

Head in profile, hair in diadem; nude, draped round legs; seated on a rock, left hand down holding corner of drapery, right hand forward holding upright fishing-rod; standing before her, a naked boy (*r.*), both hands raised to seize bait on line from rod; behind her, on rock, a basket, rising from which appears a naked boy (*l.*), legs hidden, left hand forward grasping left arm of goddess.

Sard; ov. $6\frac{1}{2} \times 4\frac{3}{4}$. Gold ring. Montigny Coll. (Lot 409, pl. iv.): 1887.

A very graceful woman, nearly nude, seated on a rock and holding up a short fishing-rod, with which she has caught a small naked boy, who stands before her. In a basket at her back stands another boy, already secured. The subject is not uncommon. The present intaglio, on a rich sard, is one of my favourites. Its authenticity cannot be questioned. Here again, as in A 12, we find the usual ancient carelessness in minor details, Aphrodite's right hand being too large, her left hand faulty, the standing boy's feet scarcely indicated, and the basket far too narrow to contain its inmate's limbs. But such blemishes trouble me not; when the spirit of a work is fine, its body may be granted an allowance of small defects.

C 23. APHRODITE, seated on a rock, approached by flying Eros (*l.*, *fr.*).

Head in profile, hair in diadem; nude, draped round

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legs, one corner of drapery held up by forward right hand, other end wrapped round left arm, which rests on rock on which goddess is seated. Above, Eros (*r.*) flying towards her with outstretched arms. In *l.* field, Γ. Π. Ω.

Lapis Lazuli ; ov. lcx. 8 × 6. Gold ring. Montigny Coll., 1887 (Lot 526 ; pl. iv.). R. F. : 1888.

This beautiful lapis lazuli intaglio is one which no one could fail to admire. The legend in the left field is probably modern, but the gem itself is ancient. As a matter of personal taste I prefer the Aphrodite with the fishing-rod (C 22). I hardly know why ; perhaps it is more delicately refined and more characteristically antique.

C 24. APHRODITE, bust of, with attributes of Pallas (*r.*).

Profile, hair in diadem, draped, two small serpents protruding beyond left shoulder ; in *r.* field, a crested helmet.

Sard ; ov. 4½ × 4. Gold ring. H. R. : 1878.

A pretty gem on sard. The subject of this and similar examples has been a matter of question. When at Kinnaird Castle, Professor Furtwängler showed much interest in this gem, as he was investigating the subject it exhibits. Several similar intaglios are represented in his book, (Furtw., *A.G.*, pl. xxxviii, 34–38). Of the present one he writes : "Bust of Athena Lemnia ; before her her helmet. The ægis is only hastily indicated on the lower edge ; elsewhere also the copy shows little truth or carefulness." (Furtw., *A.G.*, p. 84 ; pl. xxxviii, 38.) While admitting defect in the excessive smallness of the upper part of the head, I think the female profile more beautiful in pose and features than the others of its class that appear in Professor Furtwängler's illustrations.

C 25. ARTEMIS, with bow and hounds, pursuing a stag (*r.*, *fr.*).

Head in profile ; short tunic and buskins, arms bare ; moving fast, with legs apart ; double-curved bow

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extended in left hand; right hand raised, as if after discharge of arrow; before her two hounds (*r.*) rushing on a galloping stag (*r.*) and seizing its throat and haunch; behind her an over-arching tree (*r.*).

Sardonyx; ov. hbz., base 7½ × 6, table 6 × 4. Gold ring. Constantinople, Aln.: 1886.

The stone of this intaglio is a brown-layer sardonyx, bearing on a high bezel a very spirited hunting-scene. In style the work seems to me to be Greek, of the centuries immediately preceding the Christian era. I have nowhere yet found any satisfactory classification of gems according to their date and style. Such an example as the present one seems earlier than those called Græco-Roman, which rather belong to the Augustan age. It has some affinity with C 12—"Pallas in the battle-front," which rather resembles a coin of the Bruttii, and I am inclined to assign works of that type to the art of Campania, or Magna Græcia in general. Probably the Greek cities in Asia Minor were prolific in gems.

The animal seized by the hounds is a red-deer stag according to the form of his antlers. Fallow deer exist both in Asia Minor and Greece, and are frequently represented in ancient art.

The intaglio under notice is a good one; its size lends it importance, and it is useful in this collection, which is too poor in gems bearing scenes of action.

C 26. EPHESIAN ARTEMIS, between Hygieia and Asklepios (*fr.*).

Triple-formed Artemis, with three-barred crown topped by a trident of iron nails, standing with opened hands; at her feet, two deer facing outwards; above her, crescent and eight-rayed star. Facing her on either side, Hygieia (*r.*) and Asklepios (*l.*) standing, with their usual attributes.

Sard; ov. 5 × 3½. Gold ring. Phc.: 1878.

Wretched workmanship, defacing a sard of good quality. The subject seems to be uncommon, and solely on that account is this inferior article worth its place.

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C 27. NEMESIS, winged, holding a palm-branch, a butterfly at her feet (*l.*).

Tall draped figure, with long downward wing; right hand raised to her shoulder, as if holding corner of upper tunic; left arm across, holding in hand double-ribanded palm-branch. Butterfly at rest, wings raised.

Banded Onyx; ov. $5\frac{1}{2} \times 3$. Gold ring. Sch.: 1880.

I have always liked this intaglio in spite of its general roughness and coarseness in detail. Something in the attitude of the figure is impressive, and the pseudo-archaism of the point-work is not without attractiveness. The stone also—an intensely black onyx banded with white—is handsome in its way.

C 28. NEMESIS, winged and helmeted, holding rudder and cornucopia (*l.*, *fr.*).

Long drapery, plain Corinthian helmet, ægis with serpent; in right hand, rudder and three poppies; left hand down holding corner of scarf round legs and supporting an upright cornucopia.

Burnt Onyx (white); ov. cx. $5\frac{1}{2} \times 4$. Gold ring. [Lanti, Milan.] Sch.: 1879.

Rather coarse work, but the pose of the figure is good and the gem looks better than it really is. On an onyx, which resembles white porcelain through artificial discoloration.

C 29. HYGIEIA, feeding a serpent from a globular cup (*r.*).

Head in profile, hair in fillet-roll with two back ringlets; draped, scarf round legs and over left arm; standing (*r. fr.*); right arm across, supporting a serpent

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(*r.*), whose head rests above a globular cup in her forward left hand.

Sard ; ov. lcx. 4 × 3. Gold ring. Wtr. : 1888.

Representation probably of a statue known in Rome ; rather well engraved on a good sard. I have a replica of this on a larger scale (C 35).

C 30. PALLAS ATHENE, head of, wearing an embossed helmet (*r.*).

Profile (*r.*), wearing helmet with back-piece and high ridge-crest, surmounted by lighter ridge of horse-hair, which falls behind in streamers. Embossed on helmet, a quadriga (*r.*), the outer wheel forming a large boss above the deity's ear. Supporting crest a couchant Gryphon (*r.*). Hair of goddess appears in small lock between eye and ear, and flows in tresses from beneath back-piece of helmet.

Sard ; ov. 5½ × 4. Gold ring. [Bagdad.] Wtr. : 1892.

An exceedingly fine Greek intaglio on sard, very noble and dignified, one of the best, I think, among many more or less similar examples. Perhaps through carelessness, the hippocamp below the helmet's crest has been cut at so deep a level that a vacuum appears at that part, greatly marring the general effect. I highly prize this gem. Mr. W. T. Ready, from whom I bought it, was informed that it came from Bagdad.

A head of Pallas, much like the present one, was sold at the late Mr. A. Morrison's sale for £110 (Lot 264). It has the selling advantage of being in a massive ancient setting, and is deeply engraved on a "fine Syrian garnet," but the face looks as if carved in wood—stiff, hard, expressionless. There are many replicas of this head, which Professor Furtwängler terms "Athene Parthenos," copied from a statue by Phidias. He gives neither my gem nor the Morrison garnet, but furnishes several other examples identical or nearly so (Furtw., *A.G.*, p. 184 ; pl. xxxviii, 39, 45, 46 ; p. 235, pl. xlix, 12). By far the best of these seems to be the Vienna red jasper (Furtw., *A.G.*, pl. xlix, 12) ; the others have the

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same defect as mine—an insufficient rendering of the hippocamp that ought to rest on the helmet over the brow of the goddess.

It has been generally accepted that no true Greek work is to be found on red jasper, which only came into favour towards the middle or end of the last century B.C. If so, the Vienna gem's superiority to all other examples in fulness and precision of detail would argue that accurate representation of the statue by Phidias existed in Rome, in some form or forms, at the period referred to.

C 31. ZEUS, enthroned, between Nike and Aphrodite (*fr.*; *r.* and *l.*).

Zeus (*fr.*), drapery over legs, but otherwise nude; seated on square-backed throne; right hand down holding patera; left arm up, hand on long sceptre rested on ground and cross-barred at top. At his right, Nike (*r.*) in long drapery, standing, wings downward; right hand raised proffering wreath, left hand down, holding palm-branch across left shoulder. At his left, Aphrodite (*fr.*, *hd. l.*), standing, legs draped, body nude, leaning against a cippus, on which rests her left hand holding downward palm-branch; her right hand forward, displaying in it an apple.

Pale Sapphirine Chalcedony; ov. cx. $4\frac{1}{4} \times 3\frac{1}{4}$. Gold ring. [Seville.] Wtr.: 1894.

A pretty little gem, said to have been found at Seville along with Visigothic remains. The workmanship is fairly good; of no early date, but the hair of the figures is indicated by small drill-holes in the archaic style.

C 32. APOLLO, head of, wearing a leaf-rayed diadem (*r.*).

Profile (*r.*); upper hair drawn back and encircled with a diadem, whence six leaf-formed radiations; lower hair in long locks over nude neck and shoulders. Covering chest, a chlamys, the top falling in a loop from

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a round brooch on either shoulder. Behind left shoulder appears the upper part of a bow.

Sard ; ov. 5 × 4. [Beyrût.] Wtr. : 1896.

Certainly ancient, and well enough engraved in parts. The stone is a red sard or carnelian showing various shades of orange when held to the light. One often sees gems on this material engraved in an open and flowing manner, which seems to contrast with the early point-work as quill pen with steèl pen handwriting. Carrying on this idea, the mechanical precision of modern 18th century gem-engraving as contrasted with ancient work in general, in any style, suggests a similar comparison.

C 33. DIONYSOS, standing, leaning on a cippus, a Panther at his feet (*l.*, *fr.*).

Beardless youth, head in profile (*l.*), hair in close curls, standing, nude, beside plain cippus, on which rests right forearm, right hand holding thyrsus slanted across right shoulder ; left leg straight, right leg slightly bent. From behind base of cippus, a panther (*l.*), in movement, fore-legs straight and forward ; head upward and reverted (*r.*) ; hind parts concealed by cippus.

Sard ; ovd. cx. 5 × 3½. Gold ring. Montague Taylor Coll. (Lot 238) : 1897.

A good specimen of Græco-Roman work, a well modelled and gracefully posed youthful figure, engraved in the soft, full-limbed style on a slightly convex sard of that oblong shape with rounded corners that does not seem to belong to Greek gems of an earlier date, though common in 18th century imitations.

C 34. DIONYSOS, bust of, with left arm raised above his head (*r.*, *fr.*).

Beardless youth (bust and shoulder), apparently sitting, head in profile (*r.*) ; hair in filleted roll and ivy-

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wreathed, and falling in two ringlets upon side and back of neck ; bust, arm and shoulder nude ; left arm raised to top of head, behind which the hand is concealed.

Golden Sard ; circ. 4½ (edges chipped, fragment off *r.* upper edge). Gold ring. Montague Taylor Coll. (Lot 236) : 1897.

This intaglio, probably Campanian-Greek, is flowingly but finely engraved on a beautiful nearly circular golden sard. For me it has special interest as a replica, on a larger scale, of the upper portion of my magnificent "Dionysos gazing into a vase" (C 6), which was found at Cumæ. In their details the two gems are identical, showing that they were copied from the same statue or bas-relief, for both are original and independent works. The bust is in a different style from the Cumæ gem, more soft and rounded, showing nothing of that archaic severity which enhances the charm of the latter ; also it faces in the opposite direction and holds no grape-bunch in the upraised hand.

C 35. HYGIEIA, feeding a Serpent from a patera (*r.*).

Head in profile (*r.*), hair in fillet-roll, with two back-ringlets ; draped, scarf round legs and over left arm ; standing (*r.*, *fr.*) ; right arm across, holding a serpent (*r.*), left hand forward supporting a patera, upon which rests the serpent's head.

Golden Sard ; ov. lcx. 5 × 4. Gold ring. Montague Taylor Coll. (Lot 232) : 1897.

An almost identical replica of C 29, but considerably larger. The treatment is Roman, of that imperial period when engravers strove to be archaic in stiff uprightness of posture and in point-work parallel foldings of drapery. This, like the other, is on sard ; but the stone is peculiar, dull and misty till held to the light, and then perfectly clear and golden.

C 36. HYGIEIA, bust of, feeding a Serpent from a patera (*r.*).

Head in profile (*r.*), and looking down ; hair in thick fillet-roll, twisted and partly clubbed at back, and appear-

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ing in long tresses over and below right arm; breast and arm nude (*r.*, *fr.*); right arm bent, hand forward holding slender serpent (*r.*), about to drink from patera in her forward left hand.

Almandine Garnet; ov. hcx. 6 × 5. Gold ring. Montague Taylor Coll. (Lot 235): 1897.

A fascinating gem—the image of a lovely maiden, softly yet clearly engraved on the highly convex face of a lovely almandine garnet; a gem that never fails to win admiration from all to whom "a thing of beauty is a joy for ever." True, it does not belong to the class now so rightly prized—works wrought or inspired by the Greeks during the time of their highest art in, or about, the 5th century B.C.—but it is a charming specimen of a later Greek style, and of its authenticity there can be no reasonable doubt. The form of the hand, alone, may suffice to prove ancient workmanship; a Pichler or a Marchant would have scorned such careless sketchiness. As with all very convex gems, the design can be best appreciated in an impression.

C 37. NEMESIS, winged, with a Gryphon at her feet (*fr.*, *l.*).

Draped female figure, with pointed, downward wing, standing *fr.*, *l.*; head in profile (*l.*), hair drawn back and massed on neck; right arm forward and bent, hand pointing to a serpent (?) coiled round left shoulder; left arm down, mixed with downward end of scarf (? part of serpent). Behind her, seated, a Gryphon (*l.*), only its forepart seen beyond right foot of Goddess; eagle-headed, one small upraised wing visible; its right fore-paw extended over a wheel with small cross in centre. Round margin, **LEX MARA.**

Plasma; ov. hbz. 4 × 3½. Gold ring. Wtr.: 1897.

Roughly cut in a late Roman style. Of no great merit, but the pose of the figure is good and suggestive of something better, and the motto is interesting. Probably "Lex [A] mara," with the initial A hidden beneath the gryphon.

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C 38. ARTEMIS, bust of, with bow and quiver (*r.*).

Head in profile (*r.*), hair in six longitudinal rolls, and tied in small knot at back, showing three little curling tresses—similar little curls on brow and cheek, escaping from the stiff rolls. Light drapery drawn over bosom, and fastened by circular brooch above bare right shoulder, behind which, diagonally projecting, appear upper ends of quiver and bow.

Brown Sard; ov. 5 × 4. Gold ring. Morrison Coll. (Lot 90): 1898.

Owing to the style of engraving and the nature of the sard that forms the material, this beautiful intaglio in its smooth softness seems as if it might be moulded in dark honey or fashioned out of rich brown amber. The design looks shallower than it is, and the surface as if it were slightly smoothed down, but no real signs of wear or modern polishing are traceable in the impression. It is a gem that grows upon one; each time I see it I value it more.

C 39. APOLLO, head of, with flowing hair and a laurel (or olive) diadem.

Beardless youthful face, of feminine character, in profile (*r.*); long tresses flow over neck and shoulders, and round the head is a diadem of laurel (or olive) leaves, from which a beaded string falls over back of neck.

Sard; ov. 3½ × 2½ (badly fractured top and base). Old-fashioned gold ring, close-backed. Anon. Coll. [W. L. Nashe.] Sotheby's (Lot 106): July 1, 1903.

A pretty Grecian head, so feminine in character with its delicate features and abundant tresses falling over neck and shoulder, that its sex is hard to determine; but on the whole it seems to be male and to represent either Apollo or Dionysos in the most youthful of their aspects. The sard on which it appears is badly fractured both above and below, but without affecting any important part.

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C 40. APHRODITE, seated on a rock and lifting her veil (*l.*).

Head in profile (*l.*), hair in roll with locks over back of neck; nude, draped over legs; seated on a rock; right hand raised over head, lifting long veil which falls over lap; left elbow resting on the rock. Inscribed, ΥΛΛΟΥ, Ὕλλου (the work of Hyllus).

Sard; ov. $7\frac{3}{4} \times 6\frac{1}{2}$. Gold swivel (French). Roger de Sivry Coll. (Lot 35; pl. i, 35): 1904.

This was one of two gems procured for me from the sale of Baroness Roger de Sivry's Collection at Paris.

It is an intaglio of the Græco-Roman class on a rich and beautiful sard, slightly striped when held to the light. In its design and workmanship there is much to admire, yet it cannot be denied that it bears a somewhat modern aspect. Its general high polish and the presence of the legend ΥΛΛΟΥ are the chief reasons for suspicion; the former, however, may result from the unfortunate practice of repolishing, so common in the 18th century, and the latter may be no forgery of an imaginary artist's signature, but merely some former owner's name. Or even if a forgery, it may have been added in modern times—no uncommon fraud. There is nothing to object to in the character of the lettering. The inscription ΥΛΛΟΥ appears on two of the British Museum gems, both from the Blacas Collection; one is considered spurious and the other doubtful. (*Brit. Mus. Cat.*, Nos. 985 and 2311.)

On the whole, Mr. W. T. Ready (who bought the gem as my agent) concurs with me in thinking it to be probably ancient. No certain decision is possible, and the beauty of the intaglio and of the stone that bears it suffice to make it a desirable acquisition for any collection.

CLASS D.

SEMI-DEITIES; GENII; PERSONIFICATIONS.

[PLATES IV AND V.]

D 1. HELIOS, driving a chariot with four rearing horses (*fr.*).

Draped male figure, with seven-rayed crown; right

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hand raised, whip in left hand; horses rearing in pairs to *r.* and *l.*

Red Jasper; ov. $4\frac{1}{2} \times 3$. Gold swivel (French stamp). Bre.: 1878.

This gem, though rough, bears a spirited design, and the French swivel-mount is neatly made.

D 2. HELIOS, bust of, rising from an up-pointed crescent (*fr.*).

Draped, crowned with nine-rayed diadem; over each point of crescent a seven-rayed star; in *l.* field, AϥI3.

Garnet; ov. cx. $4 \times 3\frac{3}{4}$. Gold ring (French, cock's-head stamp). Hoffmann Coll. (Lot 181). Wtr.: 1886.

On a convex garnet of good appearance, unfortunately close set. Of no great merit, but ornamental, and the old-fashioned French ring-setting is noticeably pretty and uncommon. It bears the inscription AϥIΣ, which one naturally reads ΣIPA, a word I cannot explain, but it may perhaps represent APIΣ, as that legend occurs on another gem in the collection (I 1), beneath a tragic mask. Whether the term was magical or an abbreviation of some proper name (such as Aristides), I have not ascertained.

D 3. HELIOS, head of, crowned with a seven-rayed diadem (*r.*).

Profile, hair in heavy roll below fillet; on shoulder, mantle with brooch.

Chalcedony; ov. cx. $4\frac{1}{2} \times 3\frac{1}{2}$. Gold ring. H. R.: 1878.

This Chalcedony gem may be a portrait of Nero, in the character of a sun-god.

(*No longer in Collection.*)

D 4. VICTORY, flying, bearing a long palm-branch across her shoulder (*r.*, *fr.*).

Wing downward, point slightly turned up; nude,

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chlamys round legs, its ends flowing in streamers from forward left hand, which also bears wreath and holds long curved palm-branch over same shoulder; right arm thrown back, hand supporting end of branch. A milled border.

Sard; ov. 5 × 4½ (chipped below, and partly burnt). Gold ring (22 c.). Athens, Rhp.: 1880.

A Grecian work. The figure is faulty in proportions and details, yet in the whole design there is life and joyous freedom; there is a genius in it that places it far above the productions of Roman art. Nearly circular.

D 5. VICTORY, flying, bearing wreath and palm-branch (*r.*, *fr.*).

Large down-pointed wings; chlamys round legs, body nude and leaning back from waist; right arm raised and backward, holding wreath; left forward, bearing palm-branch over same shoulder. In field, **V. M. ANT.**

Garnet; ov. cx. 5½ × 3½. Gold ring (22 c.). [Lace Coll.] R. F.: 1878.

This, the Cumæ Dionysos (C 6), and Winged Sphinx (H 5), are perhaps my favourite gems in my whole collection, and all were early acquisitions. Whether in gems, or in heraldry, painting, and sculpture, I have always delighted in nobly designed wings, and I venture to think that few intaglio collections surpass mine in examples of that type, among which the present gem takes first place, for both in outline and detail the wings are magnificent. And not only are these beautiful, but the physical forms of Nike herself, her drapery, her attitude, her movement are all superb and faultless. Add to this the charm of the material—a richly deep, highly convex garnet.

In one of the margins there is a short inscription, which when first shown to me was partly hidden, though apparently complete, and offering the absurd legend **V. M. ANI.** But when Messrs. Hunt and Roskell removed the old mount to replace it with one in 22 carat gold, the inscription was found to be **V. M. ANT.** When I consulted Dr. A. S. Murray as to this discovery, he was at first puzzled, seeing that no Roman prænomen begins with V, but on considering analogous inscriptions he decided that the abbreviations represented VOTUM MARCI ANTONII,

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a gift from Mark Antony. The fact that this personage is recorded to have been in the habit of giving rings to his friends enhances the probability of Dr. Murray's conclusion.

D 6. VICTORY, with raised wings, standing upon a globe (*fr.*, *r.*).

Draped, arms bare, chlamys across bosom and round waist; right leg slightly advanced, foot touching globe, on which left foot firmly rests; both arms down, right hand bearing a wreath, left hand a palm-branch; wings pointed, and vertically raised on either side of head.

Hyacinth Garnet; ov. cx. $5\frac{1}{2} \times 3\frac{1}{2}$. Gold ring. [Lace Coll.] Peel Coll. (Lot 60): 1882.

No effect of light and colour can be imagined more beautiful than the radiance of this "guarnacino;" when held up to the sun it gleams and glows like a sacred fire in Paradise. The Victory herself is beautiful, a grand and simple figure standing full front on a globe, with her arms thrown back, a palm-branch and a wreath in either hand, her wings erect, heaven-pointing, like those of the genii at Persepolis or some of Blake's nobly imagined angels. From the moment when I first saw this lovely gem—at Mr. F. Whelan's—I resolved to secure it, and he bought it for me at the sale of Captain Peel's collection (to which it had come from the Lace Collection).

D 7. VICTORY, alighting on the prow of a galley (*l.*).

Double tunic, hair in diadem, wings down-spread; left hand forward with garland, right down holding straight palm-branch over same shoulder; point of left foot resting on double-beaked prow. In left field, modern inscription **NAVARINO.**

Sard; ov. 4 × 3. Gold ring. Vernon Coll. (Lot 115). Wtr.: 1885.

A graceful figure of Græco-Roman type, engraved on a very pretty sard.

(*No longer in Collection.*)

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D 8. VICTORY, advancing, with serpent, wreath, and palm (*r.*).

Draped below waist; hair in diadem; wings downward; palm-branch in left hand and on same shoulder, wreath in outstretched right hand; right leg forward; serpent moving in front.

Nicolo; ov. hbz. $4\frac{1}{2} \times 4$. Gold ring. [Le Turc Coll.] Sch.: 1879.

A gem of similar type to the preceding, but less good. Engraved on a nicolo, the black of which shows crimson when held to the light.

D 9. VICTORY, with mitra head-dress, in the act of sacrificing a bull (*r.*, *fr.*).

Large downward wings; head in profile; hair rolled on brow, mitra covering back-knot; nude, chlamys from left shoulder round same leg; kneeling on right knee; sword down in right hand; left arm bent and raised, fingers of open hand pointing back over upturned head and shoulders of prostrate bull (*r.*).

Sard; ov. $3\frac{1}{2} \times 3$. Gold ring. Chr.: 1886.

The late Rev. Greville J. Chester, a well-known collector, was in the custom of annually visiting Syria and Palestine and bringing home gems and other antiquities. It was from him that I bought the present gem, which is an interesting example of that widely diffused type, "Victory sacrificing a bull," which forms a parallel with the similar scene in which Mithras is the sacrificer. Lajarde, in *La Culte de Venus*, claims that the female figure in these representations is not the ordinary Nike or Victory, but Venus under a certain aspect.

With faults in detail—such as the undue length of the body, the immense feet, and the strange uplifted hand, which at first sight suggests stag's antlers on the head of the bull, this is a finely conceived design, on an excellent sard.

D 10. VICTORY, with short hair, in the act of sacrificing a bull (*fr.*, *r.*).

Large downward wings; head in profile, hair short;

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nude, scarf over left arm and bent left leg; kneeling on right knee; right hand down, with sword pointing to ground; left hand grasping muzzle of prostrate bull (*r.*), its fore-leg bent under body, rest of which not seen.

Red Jasper; ov. 4 × 3½ (chipped below). Gold ring. Montigny Coll., 1887 (Lot 211). Wtr.: 1888.

The same subject as the last, but the Victory is more upright than usual in such scenes, and her hair is close cropped. A good gem.

D 11. EROS, drinking from a cantharus (*l.*).

Winged; seated on ground, raising cantharus to lips with both hands; right leg bent; before him, quiver leaning against tree (*r.*).

Ruby; ovd. cx. 5 × 4½ (flawed, chipped upper left). Goding Coll. (Lot 214): 1883.

This fairly good gem is chiefly remarkable from its material, a true ruby—hollowed at the back, very thin, flawed and chipped, but of fine colour. When I showed it to the late Sir Charles Newton, of the British Museum, he pronounced it ancient—as no one would doubt were the stone more commonplace.

D 12. EROS, on a panther, guiding it by sounding a trumpet (*r.*).

Astride on a panther's back; wings open; hands forward, holding straight bell-mouthed tuba to lips. Panther, slowly moving (*r.*), left legs forward, head raised, as if listening.

Garnet; ov. cx. 5 × 4. 1st Short Coll. (Lot 102). Wtr.: 1885.

(*No longer in Collection.*)

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D 13. EROS, wrestling with a wolf (*l.*).

Youth, winged and naked, throwing himself on prostrate rough-haired wolf (*l.*), and with both hands grasping its throat; behind him, an upright thyrsus (*r.*). In exergue (retrograde), ΛCCE.

Nicolo; ov. hbz. $4\frac{1}{2} \times 3\frac{1}{2}$; 4×3. Gold ring. Bale Coll. (Lot 1718). Mlr.: 1881.

On jet-black and blue-grey nicolo. The inscription ΛCCE, carelessly formed, may perhaps represent ΛVϹE, for ΑΥΚΕΙΟΣ—Apollo, as god of the palæstra. (*Cf. Brit. Mus. Cat. of Gems*, No. 498, p. 83.)

D. 14. EROS, holding a bunch of grapes and playing with a quail (*fr.*).

Winged; seated, legs to left; right hand extended, holding a bunch of grapes downward and two filberts (?) upward; left hand on neck of standing quail (*l.*), drawing bird towards him. In exergue, dove (*r.*) with triple olive-branch in beak. In field, on either side of Eros, **H** (?) and **V**.

Nicolo; ov. 5×4. Gold ring. Sch.: 1880.

On a rather pale nicolo, a better gem than the preceding.

D 15. EROS, holding a bunch of grapes and assailed by a goose (*fr.*, *l.*).

Wings half-raised; kneeling on right knee, left leg extended; left arm across body, bunch of grapes in hand; right hand down, covering mouth of vase; head turned

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to *r.*, watching goose approaching (*l.*), beak open, wings erect.

Sard; ov. $3\frac{1}{2} \times 2\frac{1}{2}$. Gold ring. [Paravey Coll.] Fwh.: 1885.

This is an excellently good little gem, of almost first class merit; the material sard. Professor Furtwängler has overlooked this finely finished intaglio, though he gives several specimens of its class. None are identical. (Furtw., *A.G.*, p. 202; pl. xlii, 41, 42, 47.)

D 16. EROS, driving a Biga.

Winged male figure (*r.*) standing in chariot, brandishing whip and holding reins of two galloping horses.

Sard; ov. $6 \times 4\frac{1}{2}$ (chipped lower edge). Gold ring (ancient). [Beni Hassan, Egypt.] Gilbert Elliot: 1893.

As regards the workmanship this intaglio on sard is a wretched specimen, but its history is interesting, for it was found on the finger of a mummy in a tomb near Beni Hassan in Egypt. It is close set in a ring of pure gold. My nephew, Gilbert Elliot, gave it to me, with this information, in 1893.

D 17. AFRICA, symbolic head of, wearing an elephant's mask (*r.*).

Female profile, capped with scalp and mask of elephant, trunk raised over head, ear forming lappet; scarf fastened with brooch over nude right shoulder.

Nicolo; ov. cx. $5 \times 3\frac{1}{2}$. Gold brooch. 1st Short Coll. (Lot 26): 1885.

Compare M 9.

(*No longer in Collection.*)

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CLASS E.

HEROES; LEGENDARY AND MYTHICAL PERSONAGES.

[PLATES V AND VI.]

E 1. HERAKLES, youthful, carrying club and wearing lion-skin (*l.*, *fr.*).

Standing, nude, left knee bent; right arm raised carrying club across same shoulder; left arm across chest, hand holding lion-skin, which rests on opposite shoulder, paws hanging down on either side and head appearing at hero's back.

Beryl; ov. lcx. $5\frac{1}{2} \times 3\frac{1}{2}$. Gold swivel. Sch.: 1879.

On a very pretty beryl, which always draws attention from unskilled observers. The figure, though commonplace, is graceful and well enough engraved, but the repolisher has injured its outlines, and altogether I doubt the antiquity of this gem, especially as the back is facetted. But as a specimen of the beryl it is worth having in the collection.

E 2. HERAKLES, laureated head of, in profile (*r.*).

Aquiline nose, beard curled and prominent, hair smooth above laurel-wreath and in close curls below.

Sardonyx; ov. 5 × 4. Gold ring. Montigny Coll., 1887 (Lot 339; pl. iii). Wtr.: 1888.

A noble head, seen better on a cast than on the stone—a sardonyx, which, like some other gems from the Montigny Collection, bears so high a polish that one suspects refreshment of the surface by a modern hand. Whether so or not, the engraving is ancient—for example, the treatment of the nostril is such as one finds in works of real antiquity; the 18th century imitators were far more precise in details.

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E 3. HERAKLES, head of, between the heads of a lion and a ram (*fr.*, *l.*).

Youthful male human head, with hair in close curls, conjoined with animals' heads facing outward (*r.* and *l.*), the mouths slightly open; beneath, club and palm-branch crossways.

Sard; ov. $4\frac{1}{2} \times 3$. Gold ring. Fwh.: 1883.

Deeply and carefully cut on a beautiful sard. It may have come from the Tyszkiewicz Collection, as I rather believe, but I cannot find it in the sale catalogue.

E 4. HERAKLES and IOLE, busts conjoined (*r.*).

Profile; both undraped; the former, in foreground, curled and bearded; the latter wearing diadem, back of head hidden by nearer figure.

Sard; circ. $3\frac{1}{2}$ (left edge slightly chipped). Gold ring. [Pulszky and Lace Colls.] Fwh.: 1878.

Probably portraits of Commodus and Marcia. This is a reduced replica, on sard, of a gem in one of the great Italian collections. A good intaglio.

E 5. OMPHALE, with the lion-skin of Herakles and shouldered club (*r.*, *fr.*).

Standing, right leg bent; nude; both hands raised holding club and lion-skin on left shoulder, the paws and tail falling in streamers on either side.

Sard; ov. lcx. $4\frac{1}{2} \times 3$. Gold ring. Fwh.: 1881.

This seems to have been often worn by a former owner, judging by the dents and scratches on the massive gold ring that contains it. The figure is handsome and well engraved on a good sard; little fault can be found with it, yet, like the Herakles on beryl, there is a commonplace

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air about the whole design that prevents one from holding this gem in special regard. Professor Furtwängler does not mention it, but he gives an almost identical replica, slightly larger, belonging to Mr. Story Maskelyne (Furtw., *A.G.*, p. 128; pl. xxv, 48), and several others more or less similar (*Ibid.*, p. 178; pl. xxxvii, 13, 14, 19).

E 6. OMPHALE, with the lion-skin of Herakles and grounded club (*fr.*, *l.*).

Standing, left leg slightly bent; nude; right hand down holding thinner end of grounded club, left hand resting on hip; lion-skin indicated on head, neck, and left arm, whence it falls in two wavy streamers.

Sard; ov. 4 × 2½ (chipped above). Gold ring (Papal stamp). Sir Coutts Lindsay, Bart., 1879.

Not improbably this, like the preceding, is of the Græco-Roman class, but it possesses far more of the true Greek feeling. It displays a graceful nude figure, on a fine sard—fractured near the top, though without injury to the design. This ring, originally bought by the late Mr. Holford in Italy, was given by him to his brother-in-law, my great friend, Sir Coutts Lindsay, who most generously presented it to me. Professor Furtwängler describes it as "A charming figure of a naked Omphale." (Furtw., *A.G.*, p. 243; pl. l, 25.)

E 7. OMPHALE, bust of, with the club and lion-skin of Herakles (*l.*).

Profile; lion's mask on head, paws round neck; left arm across under naked bosom, hand drawing forward lion's paw; upright club in front.

Red Jasper (veined); ov. 6 × 4½. Gold ring. Sch.: 1879.

One of my favourites, everything about it is so soft and pretty; though it cannot be denied that the laws of proportion are ill-observed in the lower part of the figure. Some perhaps might doubt the antiquity of this gem, for the face details show a more perfect accuracy than is often met with in ancient examples; comparing, however, many of the

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Roman imperial portraits engraved on various materials at the time when red jasper came into use, one frequently finds an even minuter carefulness in the rendering of the human countenance—see, for example, my heads of Domitia (J 17) and Julia Titi (J 3), from the Morrison and Hoffmann Collections. In the British Museum there is a Blacas gem—"Paris, holding an apple" (*Brit. Mus. Cat.*, No. 1380)—that reminds one of the present gem in its treatment and defective proportions. Its authenticity is queried in the Museum Catalogue, but surely without sufficient reason.

E 8. OMPHALE, head of, wearing lion's-mask head-dress (*r.*).

Profile; hair in close curls on brow beneath lion's mask, which covers head, paws tied under chin. (Youthful Herakles?)

Brown Sard; ov. 5 × 4. Gold ring. H. R.: 1878.

Compare E 36.

(*No longer in Collection.*)

E 9. ERATO, seated on a rock and holding a three-stringed lyre (*fr.*, *r.*).

Head to *l.*, looking back; tresses falling over shoulders; right hand down, resting on rock; left forward, supporting upright lyre standing on left thigh.

Red Jasper; ov. 4 × 3. Gold ring. Montigny Coll. (Lot 361; pl. iii), 1887.

A graceful figure, but rough and careless in execution. The head and right leg are faulty, and the lyre is very badly engraved. Professor Furtwängler writes of this gem: "Taken from Fröhner. A naked maiden with a lyre sits in a graceful attitude on a rock." (Furtw., *A.G.*, p. 242; pl. l, 15.)

E 10. ERATO, playing on a lyre, beside the image of Pallas (*r.*).

Hair in diadem; draped, arms bare; standing, right

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hand forward, touching strings of lyre; on cippus behind, a small figure of Pallas, bearing circular shield.

Nicolo; ov. 4 × 3 (fragment, *c.* 3 × 1½). Gold ring. [Hertz, Lot 1110, 1859.] Mayer Coll., 1887 (Lot 270). R. F.: 1888.

The fragment of a beautiful little gem—the upper part of a nicolo diagonally fractured, the lost part restored in gold.

E 11. MELPOMENE, head of, with a bearded mask attached at the back (*r.*).

Profile, hair in loose roll over fillet; mask, with beard in five stiff curls (*fr.*), fixed below roll of hair and covering ear and back of head and neck.

Brown Sard; ov. 6½ × 5. Gold ring. Castellani Coll. (Lot 999). R. F.: 1884.

The British Museum possesses a sard intaglio bearing the same subject, which belonged to the Blacas Collection (*Brit. Mus. Cat.*, No. 754; pl. G.). In all points it is inferior to this refined and dignified gem. I prize it highly.

E 12. ARIADNE, bust of, crowned with a double ivy-wreath (*r.*).

Profile, hair rolled on brow, in tresses over shoulders, and in circular knot at back; brooch on right shoulder, drapery across breast.

Sard; ov. 6 × 4. Gold ring. [Lace Coll.] Fwh.: 1878.

The late Mr. Lace must have had a true sense of the beautiful, so many of the gems in his small collection being remarkable for loveliness in material and design—see in my own collection, C 2, C 20, D 5, D 6, E 12, E 27. No one could question the beauty of the present head of Ariadne, engraved on a fine sard. Its sweetness, softness, and perfect modelling, its carefulness, yet freedom of style, render it, to my mind, one of the most charming of gems.

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E 13. MÆNAD, with thyrsus, dancing and displaying her drapery (*fr.*, *hd. l.*).

Profile, hair in diadem, with back tresses, draped and girdled ; left hand high above shoulder, right extended and bearing thyrsus, both holding ends of lightly outlined transparent drapery floating far on either side.

Rock Crystal ; ov. cx. 9 × 6½ (back flawed and chipped). Gold swivel. Constantinople, Aln. : 1880.

Before concluding the bargain by which the present gem became my own, I showed it to my friend, Dr. A. S. Murray. For an instant he eyed it, then quietly said : " Do not let *this* out of your hands for a single moment "—advice which coincided with my own intention.

Undoubtedly it is a remarkable gem, fine in its very uncommon style, and full of grace ; large in its size, too, a quality to which many collectors attach undue importance. While aware of its merits and value, I regard it as a beautiful sketch rather than a finished work, for the details are carelessly treated. The rock crystal on which it is engraved is badly flawed at the base of the reverse, but fortunately the obverse is intact. " Graceful, but not very delicately engraved," is Professor Furtwängler's verdict ; he adds : " resembling Millin, *Pierres Gravées ined.*, pl. 35 (Sal. Reinach, p. 121)." (Furtw., *A.G.*, p. 183 ; pl. xxxviii, 16.)

E 14. MÆNAD, with thyrsus, dancing and carrying a patera (*r.*).

Draped, arms bare, hair in diadem ; scarf floating in curve behind ; both knees slightly bent ; thyrsus in lowered left hand slanting over same shoulder ; patera borne in extended right hand.

Sard ; ov. cx. 4½ × 3½. Gold ring (French, cock's head stamp). Sch. : 1879.

Seeing an impression of this gem, Mr. Story Maskelyne at once advised me to buy it. It is a pretty specimen on a pretty sard, lightly and prettily mounted as a ring.

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E 15. MÆNAD, with thyrsus, seated before a terminal statue of Pan (*r.*, *fr.*).

Nude, himation over knees, seated on ornamental stool before term topped with body of horned and bearded god (*l.*); her right arm bent, hand holding long thyrsus over shoulder; her left extended, the hand placed on bust of statue.

Garnet; ov. cx. 4 × 3½. Gold ring (foreign). [Count —— ? Coll.] Sch.: 1880.

Little can be said in praise of this intaglio on a dull convex garnet, but, poor as it is, I do not, like Professor Furtwängler, consider it a forgery. The style is neither that of the 18th century engravers nor that of the modern Oriental fabricators—the comparative oldness of its mounting precludes its assignment to the latter class. It came from a French collection of which I have lost the name.

E 16. MÆNAD, with distaff and thyrsus, seated before a burning lamp (*r.*).

Arms nude, bust shown through thin drapery, girdle, himation over back and legs; seated on ground, left foot back; spinning with distaff; before her, lamp on low cippus; behind, upright thyrsus; butterfly above, scorpion (*l.*) in exergue.

Pale Green Chalcedony; ov. cx. 5 × 3½ (chipped, upper *l.*). Gold ring. Athens, Lbs.: 1882.

Here we find a specimen of far superior type; with a little more carefulness in detail, especially in the limbs and extremities, this gem might claim a high place among its fellows. I have provisionally named the figure a Mænad, because of the thyrsus behind her, but the subject is mystical—a woman spinning before a lamp that burns on an altar, a flying butterfly above her head, a scorpion below her feet—all this points to an allegory. Something in the style suggests Greek Alexandrian art affected by Egyptian influences.

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Professor Furtwängler mentions this gem, but there is nothing noteworthy in his description of it, and he gives no opinion as to its merits. (Furtw., *A.G.*, p. 128 ; pl. xxv, 43.)

E 17. MÆNAD, bust of, ivy-crowned and wearing a garland on her breast (*fr.*, *r.*).

Nude, face nearly to front, ivy leaves and clusters on brow, vertically on top of head and falling to shoulder on either side ; from right shoulder a garland of flowers diagonally across chest.

Sapphirine ; ov. cx. 6 × 4½. Gold ring. Montigny Coll. (Lot 549 ; pl. iv) : 1887.

A full-front view of a full-faced, handsome young woman, deeply engraved on a fine convex sapphirine. This very marked style and treatment seem to belong to the Augustan period. The gem is good, and its merit very fairly warranted, for it came from the Montigny Collection. The quality of these deeply sunken intaglios can best be determined in the impression, as may be convincingly seen in the case of the Head of Apollo on opal (C 4), from the Philip Hope Collection.

E 18. MÆNAD, bust of, with ivy wreath and full drapery (*fr.*, *r.*).

Head inclined to *r.* ; drapery held by shoulder-brooches ; ivy leaves wreathed round head and pendant over ears.

Nicolo ; ov. 4 × 3. Gold ring. Castellani Coll. (Lot 1007) : 1884.

Nearly full-faced, on nicolo. Of little account, though with some superficial prettiness.

E 19. MÆNAD, bust of, with garland of grapes and ivy (*fr.*).

Bosom bare ; hair rolled on brow, tresses over

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shoulders, three leaves of ivy-wreath vertical on top of head, a bunch of grapes pendant at each ear.

Sardonyx ; ov. $3\frac{1}{2} \times 2\frac{1}{2}$. Gold ring. Castellani Coll. (Lot 1008) : 1884.

The same remarks apply to this sardonyx as to the nicolo above, but the workmanship is a trifle better. Had I personally attended the Castellani sale, neither of these would have been on my list. They are antique and harmless, but neither beautiful, curious, nor valuable.

E 20. FAUN, head of, wearing a beaded chaplet (*r.*).

Profile ; beardless youth, hair smooth on head and in flattened curls on brow and back of neck ; a string of twenty-six beads lengthways over crown of head, the lower end curved upward.

Dark Greenish Chalcedony ; ov. cx. $5 \times 3\frac{1}{2}$. Gold brooch. Fwh. : 1883.

Of fairly good workmanship, and the beaded chaplet on the faun's head is uncommon.

E 21. MEDUSA, winged head of, in profile, with serpentless hair and knotted snakes beneath the chin (*l.*).

Profile ; open-eyed ; hair smooth above and in waved locks below diadem, whence appears small horizontal wing ; two snakes, under the chin, knotted round plait of hair brought forward from behind, their tails pointing outwards.

Chrysoprase ; ov. cx. $4\frac{3}{4} \times 4$. Gold ring. Montigny Coll., 1887 (Lot 543 ; pl. iv). Wtr. : 1888.

Except in an impression, the merits of this gem are hardly recognisable, so cloudy is the chrysoprase that bears the design ; but the head is of considerable beauty, flowingly but carefully engraved. I got this gem

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from Mr. W. T. Ready some while after the sale of the Montigny Collection, to which it had belonged. Professor Furtwängler terms the material "smaragd plasma." He writes of "serpent-knotted hair" (Furtw., *A.G.*, p. 184; pl. xxviii, 31), but it seems to me that the locks are serpentless.

E 22. MEDUSA, head of, in profile, with closed eye, and serpentless hair (*r.*).

Hair rolled on brow and in tresses over neck; upper part of head broken off.

Sard; ov. $5\frac{1}{2} \times 4$ (fragment, upper *r.* lost). Gold ring. [Lace Coll.] Fwh.: 1878.

Fragmentary, the top of the head being lost. Death's calm is well portrayed in the face, which bears no horrific expression and is almost beautiful. Of Græco-Roman class.

It has been suggested that the subject of this gem is not Medusa, but "Sleep" personified, as in a beautiful bust at the British Museum.

E 23. MEDUSA, wingless head of, full-fronted, with serpent tresses knotted beneath the chin (*fr.*).

Full-faced inclining to *r.*; dishevelled serpent locks on head, over shoulders, and tied across throat.

Ruby; ov. $4 \times 3\frac{1}{2}$. Gold ring (French, blue enamelled tracery). Heugh Coll. (Lot 283): 1879.

Remarkable as being engraved on a good ruby, well engraved, too, though almost certainly modern—of the 18th century, or perhaps of the Italian Renaissance. In the Rev. R. Cave's collection, there was a very similar gem in sapphire. This one belonged to a small collection formed by Mr. Heugh.

E 24. PERSEUS, rescuing Andromeda from the sea-monster (*fr.*, *l.*).

Nude warrior, head in profile, scarf round arm and

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bent right leg; standing; in downward left hand Gorgon's head; with extended right grasping raised left arm of draped woman (*r.*, *fr.*) who stands on a shapeless reptile with uplifted serpent head.

Red Jasper; ov. $3\frac{1}{2} \times 2\frac{3}{4}$ (chipped lower *l.*). Gold ring. [Sartorelli, Treviso.] Sch.: 1879.

The rarity of the subject—so I was informed by Dr. A. S. Murray—makes this an interesting gem. Well designed and fairly well engraved in the Roman style.

E 25. ORPHEUS, charming wild animals with his lyre (*fr.*, *hd. r.*).

Phrygian cap and short tunic; seated under a tree, legs apart; right hand across, holding lyre; round him, six beasts—two wolves, seated (*l.*); antelope, standing (*l.*); lion and stag, standing (*r.*); bear, seated (*r.*).

Red Jasper; ov. $5 \times 3\frac{1}{2}$. Gold ring. Constantinople, Aln.: 1880.

Exceedingly rough late Roman work; but a likeable gem all the same, the scene is so quaintly and pleasantly rendered. This subject was often adopted by the early Christians, as symbolising the attractive power of the Saviour, but, in the absence of crosses or other symbols, there is no reason to doubt the paganism of the present gem.

E 26. DAPHNE, bust of, in an inscribed Byzantine ring (*r.*).

Profile, olive-wreath with bow and streamer, hair in diadem with tresses over neck and shoulder; leafy spray from left shoulder; light drapery over bosom.

Sard; ov. lcx. $5\frac{1}{2} \times 4\frac{1}{2}$. Gold mediæval ring, with wide border inscribed, ✠ **S. BERTRANI BESTIARII**

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(the seal of Bertram, Vestiarius or Keeper of the Robes, at Byzantium). Constantinople, Aln.: 1880.

The bust, in a Greek style, is rather pretty, though carelessly cut, but the interest here consists in the mounting. In an accompanying memorandum Alischan wrote: "Bague Byzantine de Bertran, vestiarius de l'empire de Byzance, A.D. 1204–1261." Bertram would thus appear to be historically known, but I have not looked him up.

Rings of this type, which were much used as counter-seals in early mediæval times, are far from common, though impressions from them abound, and all that I have seen in the British Museum and elsewhere are in silver, not in gold. I believe this ring to be of considerable value.

Among Professor Furtwängler's illustrations there are two gems almost identical with mine, apart from the setting, but, in place of the small branch proceeding from the shoulder, one of these busts has a wreath, while the other has no adjunct at all. He names them "Cassandra"—why, I know not. (Furtw., *A.G.*, p. 191; pl. xl, 10, 14.)

E 27. LEUCOTHOË, swimming, her shoulder above the waves (*r.*).

Leucothoë, or Galatea. Profile, head and shoulder; hair streaming over back; sea slightly indicated.

Sard; ov. $2\frac{3}{4} \times 2\frac{1}{3}$. Gold ring. [Lace Coll.] 1st Short Coll (Lot 22). Wtr.: 1885.

Repetitions of the subject are common. I have met with several, and a number are mentioned by Professor Furtwängler. (Furtw., *A.G.*, pl. xxxv, 13, 14, 15, 17, 19.) The swimmer is variously styled Leucothoë, Galene, Galatea, Amphitrite, or sometimes simply a Nereid.

It is a pretty gem on an excellent sard. Among the gems at Broomhall, brought from Athens by the 7th Earl of Elgin, there is a fine replica on a lovely golden sard, of better workmanship and on a much larger scale.

E 28. EUROPA, crossing the waves with the divine bull (*l.*).

Female figure (*fr.*, *l.*), nude, drapery across bosom and flowing behind, borne swiftly over waves, leaning against bull, right arm round his neck, left raised holding

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up long tresses ; legs extended and slanting as if carried back by the waves. Bull (*l.*) in rapid movement, fore-legs bent and lifted ; hind-legs, also feet of Europa, lost through fracture.

Plasma ; ov. cx. $3\frac{3}{4} \times 3$, when complete ; fragment, 3×3 (left end in gold). Gold ring. Rhd. : 1879.

One of the rare examples of really fine engraving on plasma ; unfortunately it is on a very small scale and little more than a fragment, for the whole of the end of the stone is lost. The beautifully designed female figure is perfect ; nearly half of the bull has perished. This was one of the five gems bought from Mr. Rhodes in 1879. Its history is unknown to me, but it may have belonged to the Mertens-Schaffhausen Collection.

Furtwängler gives an example from the British Museum, much like the present gem. (Furtw., *A.G.*, p. 177 ; pl. xxxvii, 5.)

E 29. NIOBE, supporting her dying son (*r.*).

Standing, slightly stooping forward, right knee bent ; mantle from shoulders falling straight at back, and in front crossing right thigh, leaving rest of leg bare ; right hand on waist of naked youth (*fr.*, *l.*) who sinks backward with his head (*fr.*) on her shoulder, a downward torch in his extended left hand.

Sard ; ov. lcx. $4\frac{1}{2} \times 3$. Gold ring (20 c.). [Smyrna.] Athens, Rhp. : 1882.

The present gem, on sard, belonged to Professor Rhousopoulos, who stated that it came from Smyrna. I think highly of it, for it is in a good Greek style, though—as one often finds in Grecian work of a certain period—the head of the principal figure is disproportionately large. (*Cf.* "Mænad . . . in frenzy," *Brit. Mus. Cat.*, No. 554, pl. F.)

The subject is interesting and uncommon. Professor Furtwängler, in conversation, suggested that it might rather be Elektra supporting Orestes than Niobe with one of her sons ; but in his book he adopts the latter view in describing a glass-paste that bears a similar subject. He writes of it in terms of extravagant eulogy: "This wonderful composition

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of captivating beauty probably goes back to Phidias" (Furtw., *A.G.*, p. 180; pl. xxxvii, 43). I fail to discover the transcendent merits of the paste, and very much prefer my own gem, which the learned professor must have overlooked when examining my collection.

E 30. ORESTES and PYLADES, with IPHIGENEIA, at the altar of Artemis (*r.*, *fr.*).

Two beardless men, naked, hands bound behind their backs, kneeling at foot of cippus, with shield at its base; standing behind them a Priestess (*fr.*, *hd. l.*) with nude bust, right hand extended brandishing axe, left arm down.

Sard; ov. cx. $3\frac{1}{2} \times 3$. Gold ring (French, ram's-head stamp). [Aquileia.] Sch.: 1879.

Another Greek gem on sard, also of more than common merit. There is a replica in the British Museum, on a rather larger scale (*Brit. Mus. Cat.*, No. 1447. "Sard, from Palermo. Castellani Coll."). Mr. Schmidt, from whom I bought this gem, informed me that he had obtained it when at Aquileia.

E 31. ACHILLES, drawing the arrow from his heel (*l.*, *fr.*).

Head in profile, wearing helmet with ridge-crest ending in double upturned pendant; full-armoured; kneeling on left knee; right hand forward, drawing arrow from right foot, which rests on ground; left arm sustaining round shield, in profile, which bears Gorgon's head (*r.*).

Sard; ov. $3 \times 2\frac{3}{4}$. Gold ring. Bale Coll. (Lot 1715): 1881.

I have always thought this an uninteresting specimen, though good enough in most respects and on an excellent sard. Its style seems to mix Greek and Roman, and I have doubts as to its antiquity, though it belonged to the important Bale Collection. Perhaps it is a product of

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the Italian Renaissance period. Professor Furtwängler in his mention of this gem—which he names "Diomede with the arrow of Paris, in the Iliad ii, 398"—remarks that he gives "a smaller replica in pl. xxiii, 30," and that there are pretty numerous repetitions. (Furtw., *A.G.*, p. 125; pl. xxv, 6.)

E 32. PRIAM, head of, wearing a starred and laureated cap (*r.*).

Bearded profile, hair in masses on brow; the cap, laurel-wreathed, spangled with stars, and falling over shoulders in two back-lappets.

Sard; ov. 5 × 4 (top chipped). Gold ring. [Naples.] Tyszkiewicz Coll. (Lot 87). R. F.: 1883.

This fine gem formed part of the Tyszkiewicz Collection—in itself a fair guarantee of merit. As a rule I care little for male heads; this one, however, shows so much of the true Greek spirit in its reposeful dignity that I value it as a possession, though with no enthusiastic regard. The material is a yellow sard. Mr. Hoffmann informed me that it had been bought at Naples.

E 33. ÆNEAS, leading Ascanius from captured Troy (*fr.*, *r.*; *hd. l.*).

Bearded warrior, full-armoured, helmet with serpent crest, circular shield (in reverse) on left arm; dragging by his right arm a youth (*fr.*, *r.*) nearly prostrate on his back, clad in tunic and Phrygian cap and holding a shepherd's club across his right shoulder.

Red Jasper; ov. 5 × 3⅞ (chipped lower *r.*). Gold ring. [Lambranzi, Venice.] Sch.: 1879.

An indifferent specimen of Roman work. There are replicas of it in various sizes, sometimes with additional figures. Among these was a sard in the Rev. R. Cave's Collection (sold in 1883) which represented on a very small scale the same Æneas, followed by a woman carrying a child, issuing from a gate near towers and temples within a wall, round which Achilles in a chariot was dragging Hector's body. The gem was

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fragmentary, most of the city, as well as other parts, having been supplied in gold. Mr. Schmidt bought the present intaglio from Lambranzi, at Venice.

E 34. PERSEUS, uplifting the severed head of Medusa (*r.*).

Nude warrior, head in profile, standing with left leg bent; right hand on hip grasping downward harpè and holding corner of chlamys; left arm raised, uplifting Medusa's severed head (*fr.*) and holding another corner of chlamys, which falls vertically, spreads, and forms a background to the figure. Beneath, in *r.* field, a convex circular buckler.

Sard; ov. lcx. $5\frac{1}{2} \times 3\frac{1}{2}$. Gold ring. [Corfu.] Wtr.: 1892.

This is a gem that grows upon one, and I am inclined to consider it superior to most examples of its late Greek or Græco-Roman class—subject, design, and workmanship being all exceptionally good.

E 35. PSYCHE, recumbent, approached by two robed men (*r.*).

Female figure (*fr. r.*), reclining, feet *l.*; face three-quarters full and looking down; legs bent and draped, body nude; right arm along side, left arm down, elbow resting on ring-shaped object—the mouth of a vase containing water. Rising from behind her knees a five-branched tree, across whose upper branches passes a thyrsus bearing an eagle, with outspread wings, and head down as if conversing with the woman, and across the stem, near her knees, appears a short thick-set snake (? caterpillar). Standing at her feet a handled vase, between which and the snake an ant (*r.*). Approaching the woman two beardless men (*r.*), bare-headed and bare-shouldered, dressed in robes falling below the knee, the foremost raising his right arm, as if delivering a

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message, the other with arms across chest. In background, in either margin, an ear of bearded wheat.

Onyx ; ov. lcx. 4½ × 3½. Gold ring. 2nd Cave Coll. (Lot 197): 1894.

An incident from the legend of Psyche, very carefully engraved in the minutely elaborate fashion, crowded with details, that characterises certain Roman work, of which this is a favourable specimen, interesting both in subject and treatment. When Mr. Alexander Ionides was lately here, showing me his collection and examining mine, he made special inquiries about this gem, having heard of it from Dr. A. S. Murray. It is more important than at first sight appears.

Professor Furtwängler has a long note regarding it: "Stosch possessed," he writes, "a modern glass-paste of this stone, which Winckelmann and Tölken falsely described as antique, but," he continues, "I entered this paste as modern in the Berlin Catalogue, under No. 9545. Since then I have found the original in Lord Southesk's Collection." (Furtw., *A.G.*, p. 150; pl. xxx, 55.)

E 36. OMPHALE, head of, wearing a boar's-mask headdress (*r.*).

Profile (*r.*) ; hair in waves on brow, beneath (Erymanthian) boar's-mask, which covers back of head, its ear downward, the skin of its neck tied with riband in bow at base of heroine's throat.

Red Jasper; ov. 6½ × 4½. Gold ring. [From Belkasr, Asia Minor.] Wtr.: 1896.

A handsome head in profile, on brilliant red jasper, very attractive at first sight, and especially so in an impression; yet—to be perfectly candid—I cannot but express some doubts in regard to its antiquity. The extraordinary gloss and polish, and absolute freedom from marks of wear, seem incompatible with a presumed existence of centuries; though, on the other hand, there are approved Babylonian and Assyrian cylinders, with a far higher antiquity than any Roman gem can claim, which look as if new from the engraver's hand; and where objects have been buried in a tomb or in pure earth they may well appear unchanged when brought to light. Nevertheless, one cannot ignore the fact that many skilful forgeries are now proceeding from Oriental sources, and reflecting

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that the present and another gem of mine (J 16. Head of Mithridates), also rather lately from the East, are similarly on bright red jasper and similarly exhibit an extraordinary unblemished freshness, doubts as to both of them persistently arise.

But as these gems are fine and attractive specimens, free from obvious signs of modernness in design and workmanship, there seems no adequate reason to deny them a place in the collection. Moreover, Mr. W. T. Ready, from whom I bought the gem now under notice—a skilled judge, in whose opinion I have the greatest confidence—entirely believed in it; and no one has remarked unfavourably upon the "Mithridates," Dr. A. S. Murray indeed appreciated it. The Omphale he only knew in the impression, about which he expressed no suspicions. It may well be that my doubts are entirely groundless.

The present intaglio was said to have come from Belkasr, in Asia Minor, near the ancient Miletopolis. Its material and style would attach it to the end of the 1st century A.D. The substitution of the Erymanthian boar's mask as the head-dress in place of the Nemean lion's is an unusual arrangement. As in the case of E 8, this head may represent the youth of Herakles rather than Omphale, the features being somewhat heavy and masculine.

E 37. MÆNAD, dancing, and playing on cymbals (*r.*).

Clad in light drapery, scarf circling round head and floating back below; head and chest thrown back, face and bosom *fr. r.*; hair short and flame-like; hands forward playing cymbals; right leg sustaining figure, left leg bent and thrown back in act of dancing.

Sard; ov. lcx. 5 × 4 (right upper edge chipped). Gold ring. Montague Taylor Coll. (Lot 238): 1897.

This, in my opinion, is a gem of high quality in style; the figure poses itself most gracefully in a very difficult attitude, the drapery is light and elegant, every detail is clearly made out, and the face is rendered with an accuracy seldom found in works so small; the material, too, is excellent—a sard of good quality and colour.

E 38. MEDUSA, head of, in profile, with serpents on brow and throat (*r.*).

Profile *r.*, eye open but downcast, tresses (serpentless)

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floating loose on cheek. Head of a serpent protruding above brow, another coiled and knotted around throat. Brow fractured, top and back of head lost.

Black Jasper; lcx., fragment of ov. 5 × 3 (original size about 8 × 6). Gold ring. [Praun and Mertens-Schaffhausen Colls.] Montague Taylor Coll. (Lot 237): 1897.

This is an exquisite fragment. So beautiful is the face of the expiring Medusa in its delicate forms and gently pathetic expression, so faultless and refined is the workmanship that has engraved it on the smooth black jasper, that I doubt if in the whole world's collections there are many gems of like size and character that can rightfully claim to surpass this remarkable intaglio. True, it is fragmentary, but most that is important remains, for its loss is confined to the top and back of the head, leaving the face and neck intact and perfect.

It was well known to Mr. King, who celebrates its praises, as follows, in three of his principal works:—"This was regarded by Madame Mertens-Schaffhausen as superior to any Medusa known—even the Blacas—perhaps with justice" (King, *Ant. Gems*, 1860; p. lix; woodcut, p. 20). "Black jasper has been employed by the Greeks as the material for some of their finest intagli, for example, the fragment of the head of the dying Medusa (Praun Collection), which stands pre-eminent amongst the innumerable repetitions of the subject" (King, *Nat. Hist. of Gems*, 1870; p. 144). "Medusa in the 'perfect' Greek style, and one of the finest of its class" (King, *Ant. Gems and Rings*, 1872; vol. ii; p. 52, pl. xx).

It is strange that the Medusa head (E 22) from the Lace Collection should be so nearly identical with this gem in the extent of its loss by fracture.

E 39. FAUSTULUS, discovering ROMULUS and REMUS nursed by the Wolf.

Short-bearded, elderly man (*r.*) face in profile, standing on right leg, left leg back, left hand leaning on staff, right hand forward as if pointing; he wears a short tunic and a skin mantle thrown over back. Before him a wolf stands (*r.*) head reverted and down towards two

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children whom she suckles. To her *r.*, a vine-stem with two grape-bunches and four leaves.

Banded Sardonyx; ov. 4 × 3½. Gold ring. Anon. Coll. [Mr. W. L. Nashe], Sotheby's (Lot 89), July 1, 1903.

My collection is weak in specimens of the peculiar phase in Roman art represented by this intaglio, so I was glad to obtain it.

Works of this type have a very marked individuality; they show no trace of Greek spirituality and refinement, yet possess a sturdy, honest handsomeness of their own, and are generally well and carefully engraved in a somewhat strong and deep fashion. I am inclined to relegate them to the Republican period—possibly designed under Etruscan influences.

The present gem is an excellent specimen of its class—the composition pleasing and the details very skilfully rendered.

CLASS F.

HISTORY; RELIGION; DAILY LIFE.

[PLATE VII.]

F 1. PRIEST, holding a Goat for sacrifice (*r.*, *fr.*).

Bearded, straight hair in fillet, long drapery with girdle; standing left leg in advance; left arm round neck of standing goat, with short beard and upright horns (*r.*); right arm raised, as if in the act of striking.

Banded Sardonyx; ov. 5 × 3. Gold ring. [? Tyszkiewicz Coll., 1883; Lot 94.] Cave Coll. (Lot 13): 1884.

A peculiar gem; I am uncertain how to class it, for it is Oriental in character, yet can hardly be Persian or Babylonian, and is evidently far earlier than the Sassanian period. It may have been engraved in Asia Minor, or perhaps in Cyprus, where nationalities and their products were for centuries so strangely intermingled. Though of minor importance,

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it is not without merit in its own stiff fashion. It seems to have been one of the Tyszkiewicz gems, sold in 1883, for Lot 94 in the Sale Catalogue answers to it, but this is uncertain.

"A bearded man in a long chiton," writes Professor Furtwängler, without stating the ownership of the gem, "grasps the neck of a large he-goat standing near him and raises his right hand. Perhaps 'Liber Pater.'" (Furtw., *A.G.*, p. 101; pl. xx, 61.)

F 2. BEARDLESS PRIEST, offering a Roe-deer in sacrifice (*l.*).

Hair in diadem and back-knot; long tunic with mantle drawn over; standing by diagonally wreathed altar, on which recumbent body of deer, horned like a roe; in raised left hand, nine-leafed branch; in forward right hand, patera with offerings.

Banded Agate; ov. 8 × 5½. Gold ring. Constantinople, Aln.: 1880.

In 1880 M. Alischan sent me, from Constantinople, two large gems of somewhat similar character, this and the following. Both, more especially the first, blend Greek and Oriental feeling in their treatment and character, which perhaps indicates an origin in one of the Græco-Asiatic colonies. They are much alike in quality—handsome and conspicuous in design, but faulty in details.

This gem is engraved on a bright, broad-banded agate. Professor Furtwängler terms the material "cross-striped sardonyx." "A woman," he continues, "in chiton and mantle, with a large branch in her left hand, a shawl on her right arm, before a garlanded altar, behind which stands a deer . . . Nemesis." (Furtw., *A.G.*, p. 101; pl. xx, 66.)

The figure, however, is that of a beardless man, probably a eunuch, and the deer does not stand but rests on the altar.

F 3. PRIESTESS, dropping incense on a portable altar (*r.*, *fr.*).

Veil over back of head, long drapery; left arm down, hand above altar; right arm bent, in hand, branch with fourteen leaves and double streamer; altar, double-point

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top on light three-barred pole set on stand ; beyond, in *r.* background, a small shrine on a rock.

Brown Sard, or Whole-coloured Sardonyx ; ov. $6\frac{1}{2} \times 4$. Gold swivel. Constantinople, Aln. : 1880.

This gem is preferable to its companion, the preceding, which it much resembles in style ; it is somewhat better engraved, and its material, which looks nearly black but appears of a rich crimson when held to the light, is more pleasing and uncommon. Both these gems have the advantage of size, to which some collectors attach such absurd importance.

F 4. DRAPED WOMAN, pouring a libation over a cippus-formed altar (*r.*).

Double tunic, scarf round left shoulder and floating in bow and streamer behind ; standing, arms extended, right raised, pouring fluid from one vase into another, over a short, rounded cippus.

Lapis Lazuli ; ov. 5×4. Gold ring. Sch. : 1879.

A Roman production, of small value. The general effect is fairly good, and its material always attracts the eye, but otherwise it is a poor specimen.

F 5. Two WOMEN SACRIFICING at a rustic Shrine (*r.*).

Leaning against cippus a large fruit-bearing branch, part of which resembles figure of garden deity (*l.*) ; foremost worshipper semi-nude, kneeling on her right knee, right hand forward, patera in left hand ; the other worshipper, full-draped (*bk.*, *r.*), standing behind with gift in both her hands.

Sard ; ov. $3\frac{1}{2} \times 3$. Gold ring. Phc. : 1878.

An exceedingly pretty design ; unluckily, of most indifferent workmanship.

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F 6. MAGICIAN, conjuring with mask, globe, and serpent (*l.*).

Male figure, nude, scarf over back and round legs, gazing at crescent-backed mask (*r.*), held with both hands opposite face; standing on left leg, body forward, right leg bent, with foot on small globe, whence proceeds wand (*l.*), entwined with serpent.

Sard; ov. $4\frac{3}{4} \times 3\frac{3}{4}$. Gold swivel. Fwh.: 1883.

Although this sard—which has been rather handsomely mounted in gold by a former owner—may be described as a miserable specimen of art, I do not think that it need be further condemned as being unquestionably a forgery. I bought it, however, for the sake only of the subject, which is curious.

F 7. YOUTH, standing, with a lyre in his hand (*r.*).

Nude, chlamys falling over back; hair short and curling; right hand raised holding six-stringed lyre; right leg slightly bent.

Sard; ov. $5\frac{1}{2} \times 4$. Gold ring. Wtr.: 1889.

A Græco-Roman gem of very considerable merit. Personally, I care little for subjects of that type. Comparing this, however, with the majority of gems, one cannot but admit that it surpasses most of them both in general design and in the exactitude of its details. The body and limbs of the youth are truthfully moulded, the hands and feet, and above all, the head, are exceedingly well finished and complete.

F 8. POET, reading from a vellum roll, before a head of Apollo (*r.*).

Bearded male figure with short curling hair, nude, himation round legs, seated on chair, both hands raised

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and forward holding vellum roll, opened, over image of head of Apollo (*l.*), which rests on a cippus.

Sard; ov. 4 × 3. Gold ring (French, cock's-head stamp). Bale Coll. (Lot 1690): 1881.

At the sale of the Bale Collection an agreement with a friend prevented me from bidding for many of the most attractive lots. This led me to buy some gems I cared little for—as being the best available—and the present sard is one of these. Of its class, this gem is certainly good, but it is wrapped in that air of commonplace that taints so many of the works of Roman imperial date. Early Greek work has an inexplicable charm; gems, such as the present, which used to stock the cabinets of 18th century collectors, are inexplicably distasteful. Doubtless there are numerous fine intaglios, by Greek or Greek-taught engravers, that belong to the centuries immediately before and after the Christian era, but the rank and file of the gems belonging to those and later times are fraught with the spirit of unimaginative old Rome.

Professor Furtwängler describes this gem as "A bearded Poet," and remarks that "a replica, or identical gem, is in *Ficoroni, masch. scen.*, 75, 1." (Furtw., *A.G.*, p. 126; pl. xxv, 26.)

F 9. LADY, with female attendant bearing a parasol (*fr.*).

Walking, right leg slightly bent; long drapery, overmantle drawn across chest by arms beneath, hands joined at waist; in background, female attendant, following, in short tunic, limbs and bosom bare, holding fringed parasol over her mistress's head.

Hyacinth Garnet; ov. cx. 6½ × 4. Gold ring. Castellani Coll. (Lot 1042). R. F.: 1884.

A gem of very different character from the last. Belonging as it did to Castellani's collection, it probably had its origin in Italy, and, if so, in one of the Greek settlements along the southern coasts, for, although without any great merit in its engraving, it shows much of the grace and originality that characterises Grecian work. The material is almost equal in loveliness to that flame-fraught stone which displays the Nike with glorious uplifted wings (D 6).

"In the characteristic Greek-early-Roman style," writes Professor Furtwängler, "as in plates xxvi–xxviii; compare also plate xxxiv." (Furtw., *A.G.*, p. 126; pl. xxv, 30.)

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F 10. HUNTER, at rest, caressing two hounds fastened to a tree (*r.*).

Naked youth, petasus on head, chlamys over back, sitting on a stone, grounded javelin in raised left hand, right outstretched towards a pair of greyhounds (*l.*), one standing, one seated, both tied to an over-arching tree (*l.*), hung from which is a full wallet. A beaded border.

Sard ; ovd. $4\frac{1}{2} \times 3\frac{1}{2}$. Gold ring. Vernon Coll. (Lot 98). Wtr. : 1885.

An excellent sard. Græco-Roman I suppose, for its style suggests both nationalities—the former's gracefulness ; the latter's realism, strong engraving and crowded detail. Professor Furtwängler states that this gem was formerly in the Millingen Collection, but he does not give its present ownership. He describes it thus : "An idyllic picture of a hunter's rest ;" and adds, "The execution is not delicate" (Furtw., *A.G.*, p. 172 ; pl. xxv, 32)—an undue depreciation, for the workmanship is clear and careful.

F 11. HUNTER, in short tunic, carrying game (*r.*, *fr.*).

Walking, left knee bent, hair close cut ; short tunic, arms and legs bare ; left hand raised, holding across shoulders a pole, whence hang fowl and rabbit ; right hand down, carrying fawn by fore-legs ; at feet, hound walking, head lifted towards hunter.

Sard ; ov. $3\frac{1}{2} \times 3$. Gold ring. Sch. : 1880.

Roman all over ; interesting from subject and fairly well engraved. On a good sard.

F 12. BEAR, encountering a warrior (*l.*).

Bear, with outstretched paws, seated under a tree ; helmeted man (*fr.*, *l.*), with spear sloped on right shoulder

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and round shield held over body, stepping backward to avoid its attack.

Sard ; ov. 4 × 3½. Gold ring. Phc. : 1878.

A gladiator, most likely, fighting with an animal in a circus planted to resemble a wilderness. Very rough Roman work, but, like the last, curious and interesting. The material is a beautiful golden sard.

F 13. SHEPHERD, standing, watching three goats (*r.*).

Short cloak and tunic, right hand on staff, left knee bent ; she-goat (*r.*) on hind-legs browsing from two-branched tree, at foot of which recumbent goat (*r.*) and another behind it (*l.*) of which only head visible.

Sard ; ov. 4 × 3. Gold swivel. Fwh. : 1889.

This sard presents a pretty pastoral scene, well engraved in the Roman manner.

F 14. SHEPHERD, carrying a sheep across his shoulders (*fr.*, *hd. l.*).

Short tunic and buskins ; right arm raised, holding fore-legs of large sheep (*l.*) lying on his shoulders, left hand holding its hind-legs ; on either side, a lamb, standing face outwards.

Red Jasper ; ov. 4½ × 3½ and 3 × 2½. Gold ring. Phc. : 1884.

A not infrequent subject, Hermes often figuring as "Criophoros" with a sheep on his back, a design borrowed by the early Christians. The present, very roughly cut, is not marked as "The Good Shepherd" by any symbol, and may therefore be considered pagan. Like others among these Roman gems, I only bought it for its subject.

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F 15. SHEPHERD, with two sheep, near a tree surmounted by a dove (*r. bk.*).

Short cloak and tunic; leaning on staff, standing, right leg across left, knee bent; to *r.* two sheep (*r.*), standing one in advance of the other, hindmost partly hidden by stem of three-branched leafy tree in middle fore-ground; dove (*l.*) on larger scale, perching at top.

Red Jasper; ov. hbz. 4 × 3. Gold ring. Constantinople, Aln.: 1878.

Though devoid of special symbols, I believe this to be a Christian gem, in view of the prominence given to that sacred emblem the dove, whose greatly exaggerated size may have served as a securely veiled token for initiated brethren.

F 16. BIGA, bearing a Roman warrior crowned by Victory (*r.*).

Obv.: Warrior, full armoured, standing in chariot; behind him, winged Victory, standing on globe and placing wreath on his head; both horses galloping; beneath them, horned man's head (Pan?) blind-folded; in field above, **LXXII,** and round horses, **VTERE.** *Rev.*: Rudely incised Labarum, ☧, retrograde.

Nicolo; ov. 5 × 4. Gold ring. Constantinople, Aln.: 1879.

To neutralise the paganism of this nicolo's obverse, some Christian possessor has engraved—or, rather, deeply scratched—on the reverse the well-known Chi-Ro monogram—the "labarum" of Constantine's standard. The horses in the biga are trampling on a horned human head, perhaps meant for Pan (though why placed there it is hard to say), but possibly supposed by the Christian owner to represent the devil—if at that early period they endowed him with a satyr's attributes. The number LXXII may convey a mystical allusion, or it may be of mere ordinary application, relating perhaps to an Army Corps to which the owner belonged. Dr. A. S. Murray suggested that the word **VTERE** represents the Roman valediction "Utere Felix"—Luck be with you, or some such sentiment.

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F. 17. ROMAN CIRCUS, with horseman, horses, and racing chariots (*r.*).

Three chariots (*r.*), a quadriga between two bigas, following each other at full speed ; the carceres above ; four horses, below, standing between a horseman, galloping (*l.*) and a pedestrian moving *r.*, whip in raised right hand.

Sard ; ov. 4 × 3. Gold ring. Sch. : 1879.

Remarkable from the wealth of detail crowded into the minutest compass, and skilfully enough engraved according to a Roman standard. I have seen replicas of the subject, larger in size and not exactly identical in treatment.

F 18. GALLEY, with Shepherd, Wolf and Twins, and head of Roma (*r.*).

Gryphon's head on high stern ; on deck, shepherd in short tunic, standing (*r.*) leaning on staff ; wolf (*r.*, *hd. l.*) suckling twins (*r.* and *l.*) ; helmeted female head, on larger scale (*l.*) ; in background, tree with bird (*l.*). Figure-head, at prow a bossed circle, double beak below ; rudder and seven oars (*l.*) underneath, and two dolphins (*r.* and *l.*) swimming in the sea. In *r.* upper field, **COMVNIS.**

Sard ; ov. 4½ × 4. Gold ring. [Rome.] Tyszkiewicz Coll. (Lot 82). R. F. : 1883.

Here we have a much better specimen of Roman art, exercised on a peculiarly Roman subject. Like everything from Count Tyszkiewicz's collections it is good, excellently engraved in the deep, strong, un-Grecian style, on a fine richly coloured sard. I have not ascertained the significance in this connection of the legend above the galley—**COMVNIS.** Mr. Hoffmann informed me that this intaglio and the following (F 19) were bought at Rome by Count Tyszkiewicz for a very large sum, far beyond what they realised at the sale.

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Professor Furtwängler omits to state the ownership in noticing the present gem, or to mention that it came from the Tyszkiewicz Collection. "On a Roman war-ship," he writes, "between two dolphins, the group of the wolf and the twins Romulus and Remus. Behind is the *Ficus Ruminalis* with the woodpecker. To the left stands the shepherd Faustulus; to the right is the helmeted, beardless head of Mars or Roma." (Furtw., *A.G.*, p. 142; pl. xxviii, 58.)

F 19. GALLEY, with Shepherd, Wolf and Twins, and radiated head of Apollo (*l.*).

Gryphon figure-head; double beak below; on deck, shepherd, in mantle and short tunic, standing, hand on staff (*r.*); wolf (*r.*, *hd. l.*) suckling twins (*l.*); in background, tree; above low stern, radiated head of Apollo (*l.*); underneath galley, rudder (*r.*) and six oars (*l.*). In upper *l.* field, **V. F. S.**

Sard; ov. $4\frac{1}{2} \times 3\frac{1}{2}$. Gold ring. [Rome.] Tyszkiewicz Coll. (Lot 82). R. F.: 1883.

Similar to the preceding, but not nearly so good. The letters of the inscription—**V. F. S.**—probably stand for the owner's name, but as no Roman prænomen begins with V we may perhaps (as in the case of "V. M. Ant." on the Victory, D 5) suppose it to mean *Votum*, a gift—a gift from F.S., unless the letters be a much later addition.

A rather dull sard forms the material of this gem. In one of the Short collections there was a nicolo similar in subject to the present pair of intaglios, but on a rather larger scale.

F 20. ROMAN EMPEROR addressing his Army (*r.*).

Bare-headed, short-robed male figure (*r.*), arms forward, right hand holding upright baton, seated on portable cross-legged stool, placed on cubical chest, studded with six nail-heads in pairs; behind him an erect cornucopia. Beneath, six Roman soldiers advancing, cuirassed and helmeted, bearing square banner and three legionary standards; the fourth soldier stooping,

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the fifth facing to *fr.*, the sixth bearing spear and oblong shield.

Sard ; ov. lcx. $4\frac{1}{2} \times 3\frac{3}{4}$. Gold ring. Wtr. : 1889.

Technically termed an "allocution." A robed dignitary, seated on an improvised throne, haranguing a crowd of armoured soldiers bearing spears and standards—neatly engraved. A good specimen of its kind.

F 21. CHARIOT, with a single Horse in traces (*r.*).

Charioteer, draped (*r.*), seated in bowl-shaped car, brandishing whip, and driving a horse in traces, with right hind-leg forward and left fore-leg raised high, in trotting action.

Red Jasper ; ov. $5 \times 3\frac{1}{2}$. Silver swivel. [Cyprus.] Lawrence-Cesnola Coll. (Lot 546) : 1892.

Coming as this does from the Lawrence-Cesnola Collection, it must have been found in Cyprus. It is figured in *Salaminia* (p. 158 ; pl. xv). Though the Biga, Triga, and Quadriga are so frequently represented, I do not remember another example of a vehicle drawn by a single horse, and the saucer-shaped car is also peculiar. For that reason, and because of its mention in a well-known book, this very rough intaglio receives a place in the collection.

F 22. HORSEMAN spearing a Lion (*r.*).

Youth (*r.*) on horseback, chlamys over left shoulder and passed round waist and covering thighs, rest of body nude, hair short and curled ; right hand down, left up, both grasping shaft of upward spear pointed at lion's throat. Horse (*r.*), falling on right knee, head bent down under pressure of lion's paw. Lion (*l.*), rampant, left paw on horse's head, right paw clutching at spear-head entering below his jaws ; right hind-leg forward ; full mane, tail double-curved. Hound (*r.*) fore-legs

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forward, tail raised, head low, passing behind lion's right hind-leg and about to seize his left foot. In field, at back of hunter, a tree of three branches, partly in leaf, bending *r.*

Sard ; ov. 5 × 3½ (right lower edge and base chipped). Gold ring. [Constantinople.] Wtr. : 1894.

An excellent example of the purely Roman style, full of life and spirit, careful in details, and very well engraved.

CLASS G.

ANIMAL FORMS.

[PLATES VII AND VIII.]

G 1. LION, fore-shortened, standing over an Antelope's head (*fr.*).

Front-faced, fore-shortened, left side visible ; both fore-legs advanced, left paw on head of antelope (*l.*) lying on ground ; left hind-leg in view. A beaded border, partly lost.

Sard ; ov. 5 × 4. Gold ring (old-fashioned, with black enamelled tracery ; a collection number, 37, within hoop). Anon. Coll., sold at Christie's, May 30 (Lot 54) : 1883.

A gem of great originality and merit. The lion itself is admirable, and the fore-shortening—so well managed that the animal seems to start forward from the background—is a real triumph of art. In style this intaglio is too good to be Roman, yet it is not Greek of the finest period, nor is it early, though the articulations of the paws and other details are marked by small drill-holes in an archaic manner which does not characterise the rest of the work. Professor Furtwängler gives a gem

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exceedingly like the present one, both in general style and in the use of fore-shortening. He thus describes it:—"A lion, the head fore-shortened—excellent work." (Furtw., *A.G.*, p. 219; pl. xlv, 25.) He adds a reference to another gem of a similar class: "A yellow jasper from Macedonia, found in a stone coffin . . . An excellently wrought lion, beneath it is ΥΠΕΡΕΧΙΟΥ . . . . the figure and inscription, which certainly marks the artist, appear to be genuine." (*Ibid.*, p. 241.)

We may, I think, conclude that my gem is Greek, of a period not earlier than the 2nd or 3rd century B.C.

G 2. HORSE and LION-GRYPHON, heads of, back to back (*r.* and *l.*).

Horse's head and neck (*r.*), crop-maned, bitted and bridled; lion's head (*l.*) of Assyrian gryphon type, with long, pointed, back-set ears; straight mane on neck.

Burnt Sard; ov. 4 × 3. Gold ring (foreign; Beckford pattern; on hoop, a collection number, 40). Sch.: 1880.

One of these heads belongs to a horse of noble breed like the horses of the Parthenon sculptures; the other is that of a composite animal dealt with in the next section (see H. 13). To judge by the octagonally formed and horizontally fluted mount of this gem, it must once have formed part of the Beckford Collection. The stone itself is a sard, but so dulled and whitened by fire that it only seems transparent when held to the light. It is very well engraved.

G 3. PANTHER, running and carrying a thyrsus (*r.*, *hd. l.*).

Looking back, open-mouthed, running at full speed, fore-legs lifted; left paw holding thyrsus across same shoulder. In exergue, ΤΡΕΚ.

Sard; ov. lcx. 4½ × 3. Gold ring. Fwh.: 1878.

In this gem the action surpasses the workmanship, which is indifferent, but the inscription, and the richness of the sard lend it some small value.

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G 4. PANTHER, drinking from an amphora (*r.*).

Standing, fore-legs extended, left legs in advance; head lowered towards two-handled vase; in field above, PA.

Red Jasper; ov. 4½ × 3. Gold ring. Chr.: 1886.

Somewhat better in its details than the last, the amphora especially being well designed and engraved. A Roman work, no doubt.

G 5. FEMALE PANTHER, seated on the ground (*r.*).

Fore-paws together and forward; tail raised.

Sardonyx; ov. cx. 5 × 3½. Gold ring. Fwh.: 1879.

Of higher class than the intaglio just described, the animal being more graceful and far truer to nature, and the workmanship much superior in quality. This gem came from the collection of a lady (Lady —— ?), whose name I forgot to record.

G 6. HORSE, drinking from a Vase (*r.*).

Standing with head lowered to vase on ground, left fore-leg slightly bent. In field, above and below, **SECVRE VIBE,** retrograde.

Amethyst; ov. 5½ × 4 (upper edge chipped). Gold ring. Sch.: 1880.

A fairly good Roman intaglio. Doubtless the portrait of a favourite horse. "Secure" may either be an adverb or the horse's name in the vocative, and "Vibe" stands for "Bibe," V and B being interchanged, thus meaning either "Drink, O Securus," or "Drink in security"—"at your ease."

G 7. BULL, standing above a vase and a sphere (*l.*).

Left legs in advance, head forward and slightly raised;

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beneath it on ground a high-necked vase, and beneath body a sphere. In exergue, AYΔ.

Yellow Sapphire; nearly circ. lcx. 4 (weight of sapphire, 32 gr.). Gold swivel. [P. H. Hope Coll.] H. R.: 1878.

A most remarkable gem. I cannot estimate its value, for it is probably unique as a specimen of ancient work on yellow sapphire. The sapphire itself is of such high quality that it was included in Mr. Philip Hope's great collection of precious stones, which only admitted engraved examples when the material was extremely fine. It appears in Hertz's folio catalogue of the Hope Collection (p. 43; pl. xiii), printed in 1839, where it is described as an "Oriental Topaz, weighing 32 grains." Mr. W. Hunt, however, informed me that the term yellow sapphire was more accurate, though the other was in common use. At the sale of the Hope Collection, Messrs. Hunt and Roskell had bought this ring with other lots, and it still remained on hand in 1878, when I first saw it. At once I made it my own.

I cannot doubt the authenticity of this gem. Nothing in the design or style of engraving suggests modern workmanship, and the form of the stone—its thickness and convexity of reverse—is altogether in its favour. The Greek inscription in the exergue may be of later addition—perhaps an abbreviation of the owner's name, perhaps a blundering attempt at AYΛ for Aulos, an ancient engraver's often forged designation.

G 8. BULL, at bay, with head lowered for a charge (*r.*, *hd. fr.*).

Head down (*fr.*), right fore-leg lifted, other legs forward, tail level over back; behind, in field, a seven-rayed star.

Sardonyx; ov. cx. 5 × 3. Gold brooch. Rome, Castellani: 1865.

(*No longer in Collection.*)

G 9. BULL, recumbent; a Cow in the background (*r.*).

Head fronted, left fore-leg bent as if in act of rising;

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head and shoulders of cow (*l.*) appear over his back; in *r.* foreground a low three-branched tree.

Sard, slightly burnt; ov. $4\frac{1}{2} \times 4$ (broken in halves and mended). Silver ring. Naples, Brn.: 1885.

There is some quaintness in the treatment of its subject.

G 10. WILD BOAR, fore-shortened, springing from a rock (*l.*).

Head fronted, both hind-legs on a low rock, fore-legs on ground beneath; two ragged branches in background behind head.

Sard; ov. $3\frac{1}{2} \times 3$. Gold ring. Fwh.: 1879.

A fairly good Roman intaglio. Professor Furtwängler gives a replica of this, a "convexer Prase" at St. Petersburg, with the additional detail of a small dog standing near the rock whence the boar plunges. (Furtw., *A.G.*, p. 219; pl. xlv, 17.)

G 11. SOW, walking towards a rustic Shrine (*r.*).

Profile, left legs in advance; shrine, containing small image, on oak-tree stump, whence proceeds triple leafy branch.

Sard; ov. $3\frac{1}{2} \times 2\frac{1}{2}$. Gold ring. Naples, Brn.: 1865.

Though insignificant in size and somewhat worn, this is a pretty little gem of considerable merit in its unobtrusive way.

G 12. TWO HOUNDS and a Raven devouring a Fallow Doe (*r.* and *l.*).

Deer on its back (*r.*); hounds facing inwards, tearing its belly; raven, flying (*l.*), drawing up entrails with

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beak ; over left hound, locust (*r.*) ; over other hound, three pellets. In exergue, **L. T. F.**

Sard ; ov. 4 × 3¼. Gold ring. Montigny Coll. (Lot 225). Wtr. : 1887.

This bears the Montigny stamp of goodness. The greyhounds (male and female), the prostrate doe, the raven and the locust hovering above—are all true to life, and admirably engraved in a free but carefully finished style. The letters in the exergue must be the initials of a Roman owner, but the workmanship speaks more of Greece than Rome.

G 13. EAGLE, standing with opened wings (*r.*, *fr.*).

Head in profile, body erect, left leg advanced, wings pointed down.

Banded Agate ; ov. 4 × 3½. Gold ring. Sch. : 1880.

Mr. Story Maskelyne pronounced this a Roman gem, and so it probably is, though the point-work which characterises it is unusual at the presumed period. It is a very spirited eagle, the head especially fine. The material is an excellent banded agate.

G 14. EAGLE, head of, above a Thunderbolt (*r.*).

Profile ; four feather-tufts end neck at base ; in exergue, horizontal thunderbolt with straight flashes diagonally from centre.

Sard ; ov. cx. 4 × 3½. Gold ring (22 c.). [Elgin Coll.] 9th Earl of Elgin : 1878.

Lord Elgin gave me this gem, which is on a fine convex sard, in 1878. It belonged to the small collection brought from Athens by the 7th Earl of Elgin.

(*No longer in Collection.*)

G 15. FALCON, striking a Crane (*r.*).

Wings of both raised and open ; crane looking back,

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long crest-feathers at back of head, legs outstretched; falcon striking it behind with beak and talon; bushes in *r.* and *l.* field, and reeds below.

Hyacinth Sard; ov. cx. $5\frac{1}{2} \times 3$ (chipped above). Gold ring. [Egypt.] Tyszkiewicz Coll. (Lot 80). R. F.: 1883.

Admirably designed and engraved on a beautiful convex hyacinth sard. The birds, especially the crane, are very true to nature. Dr. A. S. Murray much admired this gem.

G 16. PEACOCK, walking, with slightly raised wings (*r.*).

Wing-points above back, tail down; left leg forward.

Sard; ov. cx. $3\frac{1}{2} \times 3$. Gold ring. [Count Maurice Esterhazy.] Hck.: 1878.

(*No longer in Collection.*)

G 17. LOCUST, perching on a branch (*r.*).

Insect of locust or grasshopper tribe; wings open and half-raised; mouth towards leafless twig, as if devouring it; tail bent downward.

Banded onyx; ov. $3 \times 2\frac{1}{2}$. Gold ring (old-fashioned). Phb.: 1883.

A small intaglio of very good and peculiarly delicate workmanship.

(*No longer in Collection.*)

G 18. COW, suckling a Calf (*r.*).

Cow standing *r.*, head low, horns low-set. Calf *l.*, on its knees, sucking cow. In background tree with two

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branches *r.* and *l.*, bearing eight and six leaves respectively ; at cow's fore-feet a five-bladed plant.

Nicolo ; ov. hbz. 4 × 3. Gold ring. Phb. : 1891.

Roman work. The subject is pleasing.

G 19. GREYHOUND, chasing a Hare.

Sard ; Gold ring. Naples, Brn. Present from C. C. : 1885.

This also is of small merit or value, though the action of the animals is lifelike and spirited.

G 20. CALF, standing beneath a Tree and beside a Hen.

Nicolo ; hbz. 5 × 3. Gold mount. Miss E. Tietkens : 1903.

Much the same sort of gem as G 18. A present from Miss Tietkens.

CLASS H.

SYMBOLICAL ; CHIMERICAL.

[PLATES VIII AND IX.]

H 1. GOAT-HEADED WINGED MAN, with Torch and Caduceus (*r.*, *fr.*).

Naked and armless, kneeling, head reverted, wings downward, a lighted torch (*l.*) projecting from his back ; before him an upright caduceus, in field.

Sard ; ov. 5 × 4. Gold ring. Naples, Brn. : 1885.

To what scheme of symbolism does this very curious specimen on sard belong? It is far older than the so-called Gnostic gems, and far

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better than most of them, being really of good workmanship. Professor Furtwängler gives it a place in his great book, and describes the figure as "a singular monster," but offers no explanation of the subject. (Furtw., *A.G.*, p. 128; pl. xxv, 42.)

H 2. CENTAUR, in fast movement, carrying vase and thyrsus (*r.*).

Breast to *fr.*, head profile, hair in fillet, left legs lifted; right hand down, holding behind right shoulder upright thyrsus with fawn-skin attached; left hand extended carrying horizontal vase.

Sard; ov. 4 × 3½. Gold ring. 1st Cave Coll. (Lot 28): 1884.

Very roughly engraved, yet not without spirit.

H 3. CENTAURESS, moving slowly, carrying vase and branch (*r.*).

Breast to *fr.*, head profile, hair in fillet; right fore-leg raised high and right hind-leg lifted forward; right hand down, holding four-sprayed branch slanted upwards above back; a horizontal vase carried in forward left hand.

Sard; ov. 4½ × 3½ (cracked). Gold ring. [Pulszky Coll.] Sch.: 1879.

Much better than the preceding. Though the details are carelessly rendered, a certain suavity and grace in the form of the Centauress lend distinction to this gem.

Of all female Centaurs, the loveliest known to me may be seen on a cameo at Broomhall, brought from Athens by the 7th Earl of Elgin, and mentioned with fitting praise in a privately printed book. The Centauress, lying down, suckles her little Centaurian daughter who stands beside her. The British Museum possesses the fragment of a cameo (*Brit. Mus. Cat.*, p. 146; No. 1237. Furtw., *A.G.*, p. 265; pl. lviii, 10)—once in the Strozzi and Blacas Collections—which has been a replica (or

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nearly so) of the above. Fine though it is, it is far from equal to the Elgin cameo, which in all respects seems absolutely perfect in design and execution, and in its beautiful material—an onyx, the figures and foliage in pure white on jet black. "Compare description of picture by Zeuxis, Lucian, *Zeuxis*, 4" (*Brit. Mus. Cat.*, p. 146; No. 1237).

H 4. TRITON, carrying thyrsus and bowl containing a triple plant (*r.*).

Man's body, with diademed head in profile; horse's fore-legs, both forward; fish's tail, erect, forked and webbed; swimming, right arm bent, thyrsus across right shoulder, bowl, containing a triple plant, in extended left hand.

Banded Sardonyx (orange, black and white); ov. 5 × 4 (chipped lower *l.*). Gold swivel. [Lace Coll.] Fwh.: 1878.

Rather good in its way, and remarkable in the bright colouring of its material.

H 5. FEMALE SPHINX, winged, walking slowly, with uplifted fore-leg (*r.*).

Wings raised and curled forward, left fore-leg lifted high, left hind-leg forward, tail erect; human bosom, head in profile slightly looking down, hair in back-knot and diadem.

Sardonyx; ov. 4½ × 3½. Gold ring (22 c.). [? Praun Coll.] Cav.: 1881.

This is one of the gems that I may almost say I love. In 1881 Mr. Cave showed me his collection, which he then wished to dispose of as a whole. This did not suit me, but I persuaded him to part with the intaglio now before us, which had at once caught my fancy. It seemed, and seems, to me almost perfect in every respect—in forms, in

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workmanship, in material. The stone is a sardonyx of that remarkable kind which under ordinary conditions looks black, but assumes a rich crimson when held to the light. In the present case, one half of the stone possesses this quality, while the other half remains opaque, a narrow vertical band of white passing between. Mr. Cave believed this lovely gem to have been formerly in the celebrated Praun Collection, but this is not certain. I have had it mounted as a ring, in 22-carat gold. It was the beauty of this Sphinx that inspired me to write the Fantasy entitled "Suomiria," of which she is the heroine. ["*Suomiria: A Fantasy*" *was not published; a few copies only were printed for private circulation.* ED.]

H 6. FEMALE SPHINX, winged, seated beneath a crescent and three stars (*r.*).

Wings raised and curled forward, fore-legs straight down, tail erect; bust human, hair in back-knot and diadem. Immediately over head, crescent, horns up (*l.*) from which three eight-rayed stars, in line. In *r.* field, **MIL.**

Sard; ov. $5\frac{1}{2} \times 4\frac{1}{2}$. Gold ring. [Lanti, Milan.] Sch.: 1879.

Another Sphinx that I admire, but count in every way inferior to the former. Like her, she has wings with points incurving in Oriental fashion, but her face is less beautiful, and the engraver has done her less justice, his work being comparatively rough and incomplete in detail. The inscription may be the first syllable of the owner's name—a Latin-speaking man, as the form of the L indicates; the gem, however, cannot be of Roman origin, unless as engraved by some Greek dweller in Italy about the period of Augustus Cæsar. The material is a fine golden sard.

H 7. FEMALE SPHINX, winged, attacking a youthful warrior (*l.*).

Wings pointed and downward; hair in diadem, breast leonine; springing from right hind-foot and clawing with left hind-foot and fore-paw at leg and chest of a naked youth (*fr.*), head in profile (*r.*), facing her,

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standing legs apart, right knee bent, in his downward right hand a pointless javelin.

Pale Sardonyx; ov. hbz. 5 × 4–4 × 2½. Gold ring. Castellani Coll. (Lot 1029): 1884.

An excellent intaglio in the Greek style, on a pale sardonyx with highly raised bezel. A subject I have never elsewhere met with, treated with great spirit and accuracy in action, form, and details. In this case the Sphinx's wings are pointed.

H 8. THREE SIRENS, advancing, the foremost bearing a lyre (*l.*).

Parthenope, Ligeia, Leucosia—woman-headed birds—following each other in file; heads profile, hair in diadem, wings closed; the first and third with right foot raised, the former holding an upright lyre; the second, with both feet on ground.

Amethyst; ov. lcx. 5 × 3½. Gold ring. Vernon Coll. (Lot 104). Wtr.: 1885.

An amusing gem—no one can help smiling at sight of the three woman-headed birds stalking along so solemnly in single file—yet its originator no doubt worked in all gravity of spirit. The engraving is fairly good.

H 9. WOMAN-HEADED BEE, with a Muse's lyre in the background (*l.*).

Head in profile, roll of curls on brow; bee, back upwards, showing both wings; top and bottom of four-stringed lyre appearing in background above and below.

Pale Onyx (partly burnt); ov. 3½ × 3. Gold ring. Tyszkiewicz Coll. (Lot 80). R. F.: 1883.

A curious device, hardly to be made out except in an impression, the subject being strange, and the outlines confused owing to the mode of

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engraving and the tints of the stone—a pale onyx, partly calcined. Bees were sacred to the Muses, hence the collocation. A good gem, though of a hard, dry character, the female face looking as if carved in wood.

Professor Furtwängler wrongly terms the material "carnelian," and his description of the subject—"A beardless mask, a fly sits on the hinder part of the body"—is quite inaccurate. (Furtw., *A.G.*, p. 128; pl. xxv, 49.)

H 10. TRIPLE-BODIED GOAT, at the foot of a triple tree (*hd. r.*).

Goat recumbent (*l.*), its reverted head serving as head for two goats above it, one standing (*r.*), the other butting, right hind-leg raised (*l.*); in background, a cruciform tree in full leaf.

Green Jasper; ov. $4\frac{1}{2} \times 3\frac{3}{4}$. Gold ring. Bkr.: 1878.

Of no importance except as regards its singularity. The device, no doubt, has some mystical meaning.

(*No longer in Collection.*)

H 11. GRYPHON-HEADED EAGLE, drawing a riband from a bowl (*r.*).

With ears like horns; standing, head raised, holding with aquiline beak a riband proceeding from a bowl on light double-barred stand; round neck a fillet, attached to which behind, a six-rayed star.

Pale Onyx; ov. $4 \times 3\frac{1}{2}$–$3 \times 2\frac{1}{2}$. Gold ring. Naples, Brn.: 1885.

Another mystical gem, the meaning of which I cannot guess. It is fairly engraved.

H 12. WINGED LION-GRYPHON, in swift movement (*r.*).

Leontogriff, head of Assyrian gryphon type (*cf.* G 2 and H 13), with long, pointed, back-set ears; tongue

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protruded; wings raised and forward-curved; body leonine; hind-feet on ground, fore-legs raised, tail semi-erect in double curve.

Red Jasper; ov. 4 × 3. Silver swivel. Anon. Coll. at Sotheby's (Lot 21), July 7, 1890.

Well engraved, in the strong, deep style. It is interesting as giving a complete figure of the chimerical animal whose head—hitherto wrongly described as a lion's—will form the subject of the immediately following notice.

H 13. LION-GRYPHON, head of (*r.*).

Leontogriff, of Assyrian gryphon type; mouth open, tongue protruded, ears back-set, long and pointed, mane flowing forward under lower jaw. In exergue, ΘΕ.

Sard; ov. 3 × 2. Gold ring (Beckford pattern). [Beckford and Hertz Colls.] Rhd.: 1879.

A very small gem, but a very good one—one of the five that I bought from Mr. Rhodes in 1879. It is exquisitely engraved, in a manner both free and careful, on a beautiful sard. Mr. King notices it in his *Antique Gems* (ed. 1860, p. 168), and portrays it on the title-page of that work. "It may be confidently affirmed," he writes, "that no intaglio appears with a pure Greek inscription on it until after the age of Alexander, when the first few letters of the owner's name are introduced; the earliest instance of which, to my knowledge, is an exquisitely finished and minute lion's head, on sard, with ΘΕ below, the signet of some Theodorus."

He afterwards mentions it in two of his other works, writing of it in one as follows:—"Lion's head of very ancient workmanship, resembling the type of the Lycian marbles" (King, *Ant. Gems and Rings*, vol. ii, p. 70; pl. liii); and in the other:—"Head of the Chimæra, being that of a lion armed with the horns of a goat . . . a beautiful example of the Asiatic-Greek style. Yellow sard, from the Beckford Collection." (King, *Handbook of Engraved Gems*, p. viii, and woodcut, p. 122.)

Mr. King, it will be noticed, begins by erroneously terming the subject the "Head of a lion"; in his latest book this is changed to "Head of the Chimæra," and the animal is credited with the horns of a goat; but, in fact, the creature is a lion-gryphon, of a type common

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enough on Assyrian cylinders, and its supposed horns are merely long, pointed ears.

This gem once belonged to the Beckford Cabinet, and, like most gems proceeding from that collection, the bezel of its gold ring is octagonally shaped.

H 14. FEMALE SPHINX, wingless, recumbent, woman-headed, dog-bodied and lion-tailed.

Sphinx recumbent (*r.*), wingless, its paws lying flat and forward; its woman's-head in profile *r.*, the hair rolled over a fillet; its body, paws, and chest canine, with four teats on belly; its tail leonine and raised in double curve.

Banded Onyx; 5 × 3¼ (slightly fractured near top). Silver swivel. Anon. Coll. [W. L. Nashe], Sotheby's (Lot 95), July 1, 1903.

A poor piece of work, but I bought it because it offers a different type of Sphinx from any of those in my collection. Like the Egyptian Sphinxes (which are almost always male) the present one is wingless and displays no human bosom; but, unlike those, its body and paws are canine, not leonine—a Roman version perhaps. This gem, on a staringly piebald black and white cross-striped onyx, formed part of a composite sale-lot; the rest were worthless.

H 15. CENTAUR, with reverted bust, shooting an arrow (*r.* and *l.*).

Head in profile (*l.*); human bust backward bent, the left hand drawing the string of an arrow-bearing bow grasped in right hand; equine body prancing *r.*, hind-feet on ground, fore-legs bent and raised in air.

Onyx (on black layer); ov. cx. 6½ × 5. Gold swivel (French). [Carlisle Coll.] Roger de Sivry Coll. (Lot 58; pl. ii): 1904.

From the collection of the Baroness Roger de Sivry. This is a very spirited centaur, excellently engraved on a highly convex onyx, entirely

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on the black layer, the underlying white being barely visible on the obverse. A Græco-Roman gem no doubt, and one that I am glad to possess, having no other good specimen of the subject. Some years ago Sir M. E. Grant Duff showed me a Centaur, on sard, from the Rhodes Collection, which, to the best of my recollection, resembled this one, though on a less convex surface.

In the Roger de Sivry sale catalogue the present gem is stated to have come from the Carlisle Collection. It must have formed part of an exchange, for the whole of that collection, as then existing, was bought for the British Museum by Dr. A. S. Murray, in 1890.

At the Paris sale, a member of the late Baroness's family told Mr. W. T. Ready (who bought this gem for me) that there had been many communications between the Baron Roger and the collecting Earl of Carlisle.

CLASS I.

MASKS; GRYLLI; INANIMATE OBJECTS; INSCRIPTIONS.

[PLATE IX.]

I 1. TRAGIC MASK, female (*r.*).

Profile, mouth open; hair in triple fillet with three stiff ringlets over back of neck. In exergue, **ARIS.**

Burnt Sard; ov. cx. $3\frac{3}{4} \times 3$. Gold ring. Fwh.: 1878.

Well engraved on a convex sard, much clouded through burning or some other injurious agency. The inscription may be the abbreviation of a proper name (see under D 2).

I 2. FEMALE DIONYSIAC MASK, ivy-wreathed, standing on bird's-legs (*r.*).

Archaistic; profile, flat diadem with clusters of berries

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low on brow, five stiff ringlets at back; bird-legs, with feet, very small.

Sard; ov. $3\frac{1}{8} \times 3$ (flawed). Gold seal (French). Wtr.: 1888.

A beautiful Greek gem, engraved in the flat and shallow style.

(*No longer in Collection.*)

I 3. MASKS of PAN and SILENUS, confronted on either side of a thyrsus (*r.* and *l.*).

Profiles, facing on either side of an upright thyrsus, both bearded, Pan (*r.*) with hair in diadem and goat's horns on brow, Silenus (*l.*) garlanded with vine. A double-leafed wreath border.

Red Jasper; ov. $3\frac{1}{2} \times 2\frac{1}{2}$. Gold ring (ancient). Bale Coll. (Lot 1673). Mlr.: 1881.

Admirably good in its Græco-Roman style, and increased in value by its retention of the original mount—a ring of fine gold.

I 4. TRIPLE MASK, composed of the heads of SILENUS and two MÆNADS (*r.* and *l.*).

Bald-headed, bearded male profile (*r*); female profiles (*l.*, and downward), heads joined at back, diagonal roll of hair covering female brows and male chin.

Crimson Jasper; ov. $3\frac{3}{4} \times 3\frac{1}{2}$. Gold ring. Constantinople, Aln.: 1878.

On red jasper of a crimson shade; bought in my early collecting days.

I 5. TWO MASKS, male and female, confronted above a thyrsus (*r.* and *l.*).

The former (*r.*) in profile, beardless, aquiline, with hair

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in loose curls; the latter (*l.*) in profile with hair in high roll on brow, drawn back and knotted behind. In exergue a horizontal thyrsus (*r.*); between the masks, HΛICO.

Sard; kidney-formed, cx. $4\frac{1}{2} \times 2\frac{1}{2}$. Gold ring. Castellani Coll. (Lot 1070). Wtr.: 1884.

A pair of remarkably handsome faces in profile, excellently engraved in the Greek style on a kidney-shaped sard. The thyrsus seems to connect the subject with Dionysiac mysteries, to which also the form of the stone may bear some relation. I can make nothing of the legend, which, in the impression, is HVICO if read directly, and the more probable HΛICO when taken retrograde.

I 6. GRYLLUS: VICTORY driving a horse-headed Mask; Dolphin and other objects (*r.*).

Victory (*r.*) flying horizontally, scourge in right hand; in left, reins passing from a horse's head which caps a bald male head (*r.*) from whose beard proceed two forelegs; behind, towards centre, beardless horned head of Pan (*r.*), beneath which dolphin (*r.*) with double human head for its head, and bearded head of Pan (*l.*) for its tail; to right of which a ram's head (*r.*), holding in its mouth two ears of corn.

Red Jasper; ov. $4\frac{1}{2} \times 3\frac{1}{2}$. Gold ring. [Rome.] Tyszkiewicz Coll. (Lot 80). R. F.: 1883.

Red jasper seems to have been a favourite material for grylli. An excellent specimen of the kind, rich and fantastic in details, and—of its class—very well engraved, though in that respect far inferior to the immediately preceding.

Professor Furtwängler describes this gryllus, but without comment. (Furtw., *A.G.*, p. 242; pl. l, 23.)

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I 7. GRYLLUS. BEARDED MALE HEAD, capped with a ram's head and fore-legs (*r.*).

Profile, straight beard; on back of head a ram's head with fore-leg in its mouth. *Rev.*: ΔOMNA KAΛH.

Sard; ov. 3 × 2. Gold swivel. Phc.: 1878.

An indifferent intaglio on sard. Its sole interest consists in the inscription on the reverse, in honour, no doubt, of the owner's mistress.

I 8. MOUSE, driving a chariot drawn by two flies (*r.*).

Profile, standing on hind-legs in roughly designed chariot, whip and reins in the extended fore-paws; flies crawling, back uppermost.

Sard; ov. 4 × 3. Iron ring (ancient). 1st Cave Coll. (Lot 22): 1884.

Once some slave's property, being in an iron ring; a very rough piece of work on sard, worth little, but decidedly amusing. The mouse is masculine, the flies are feminine; there is a veiled meaning in the subject which need not be plainly set down.

I 9. Two FIGHTING COCKS, standing on a signet-ring which encircles a figure of Victory (*r.* and *l.*).

Birds facing, one crouched (*l.*), the other erect (*r*); to *l.* of signet-ring a wheat ear on stalk; to *r.*, a palm branch; within hoop of signet-ring, winged Victory, with palm and garland, walking (*r.*), full draped.

Burnt Sard; ov. 4 × 3. Gold ring (Beckford pattern). Fwh.: 1883.

A neatly engraved design in a Beckford mount. The device may celebrate the victory of a fighting-cock belonging to the owner, one of the birds being triumphant, while the other sinks and drops; or it may be nothing more than a luck-bearing talisman.

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I 10. LYRE, surmounted by Apollo's Raven (*fr.*).

Four-stringed upright lyre, ornamented with Gorgon's head (*fr.*) ; raven (*l.*) perched on cross-bar.

Sard ; ov. $2\frac{1}{2} \times 1\frac{1}{2}$ (conoid, pierced). Gold ring. Phc.: 1881.

This pretty Greek gem, well engraved on a rich sard, might almost count as a scaraboid, being of irregular conoid form with a perforation for a holder.

I 11. CANCER, holding a caduceus between the signs of Pisces; a club in exergue (*bk.*).

The two fishes upright, heads respectively down and up; beneath crab (*fr.*) in whose claws an upright caduceus, the club of Herakles (*l.*).

Sard ; ov. $4\frac{1}{2} \times 3\frac{1}{2}$. Gold ring. 1st Cave Coll. (Lot 4) : 1884.

On pale yellow sard, belonging to a class of astronomical talismanic gems worn by Romans to ensure good fortune. Fairly well engraved, with great use of the small circular drill.

I 12. A LEAF-SHAPED SPEAR-HEAD, with ridge and socket (*r.*).

A hoop round socket at either end.

Garnet ; ovd. cx. $4\frac{1}{2} \times 2\frac{1}{2}$. Gold ring (ancient). [Cumæ.] Phc. : 1878.

A subject offering little scope for fine treatment, but the most is made of it. The stone is in its ancient mount, a ring of fine gold, which gives it more value than it would otherwise possess. Said to have been found at Cumæ.

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I 13. CORNUCOPIA, between four Astragali (*fr.*).

At mouth of upright horn, a cone between two apples, also a pendent grape-bunch ; in field, on either side, a pair of knuckle-bones, one above the other ; in central field MIIMIINTO PO. A milled border.

Sard ; ov. $3\frac{1}{2} \times 3$. Gold ring. Fwh. : 1883.

Like I 9 and I 11, a luck-bearing talisman. In the inscription, the form II is twice used for E, and P may represent R in the abbreviated final word, the meaning of which is obscure.

I 14. ALPHA SYMBOL, with crescent and eight-rayed star (*r.*).

Capital A with angled cross-bar ; on apex a crescent, horns to *r.*, behind which a sphere with eight rays (sun).

Jacinth ; ov. cx. $3\frac{1}{2} \times 2$. Gold ring. Constantinople, Aln. : 1878.

Very roughly cut on a small but fine jacynth—the only specimen of that stone in my collection. I am ignorant of the meaning of the symbol. M. Alischan, when sending the gem, suggested that the device signifies ACTHP, a star, but that combination hardly seems to work.

I 15. INSCRIPTION : ΠΑΡΑΛΙΟΥ, with lizard, star, crescent, monogram and vase (*r.*).

Lizard (*l.*) below inscription, following objects above : crescent on its back, star within its points ; ΠΑΡ ; circular vase with neck and stem.

Sard ; ov. lcx. 5×3. Gold ring. Fwh. : 1878.

On a rich sard, slightly convex. Παράλιος signifies by the sea—on the sea-shore. It is probably a title of some deity, referring to the seat of his worship. The monogram is a repetition of the principal word.

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I 16. INSCRIPTION: ΕΠΙΔΑΥΡΙΟΝ, surrounding a small serpent (*r.*).

(*Orig.*) Serpent in single, nearly circular curve (*l.*), on black ring round white centre of stone.

Eyed Agate; circ. lcx. 4. Gold ring. Fwh.: 1878.

The material is a specimen of "eyed" agate, so called because of the eye-like appearance of a white central disc encompassed by a ring of black. There was a famous temple at Epidauros, in the Peloponesus, dedicated to Asklepios and renowned (like the modern Lourdes) for the cures performed there through the power of the healing god—whose well-known attribute is a serpent, generally coiled round a staff. The present gem clearly relates to that subject, and may have been a token or talisman given to worshippers or receivers of benefit at the shrine.

(*No longer in Collection.*)

CLASS J.

PORTRAITURE—GREEK AND ROMAN.

[PLATE X.]

J 1. JULIUS CÆSAR, head of, with lituus in field (*l.*).

Profile; laureated; upright lituus in lower *l.* field.

Amethyst; ov. $3\frac{1}{2} \times 2\frac{1}{2}$. Gold ring. Heugh Coll. (Lot 282): 1879.

After the sale of the small Heugh Collection, in 1879, Mr. Story Maskelyne called my attention to this gem, which I had not noticed, and, its purchaser consenting to the transfer, it became mine. Well engraved, but a certain mechanical precision in the workmanship suggests an 18th century origin. Mounted in an old-fashioned gold ring with embossed tracery on a wide border.

J 2. PERTINAX, laureated head of; inscribed (*r.*).

Profile; bearded; mantle with brooch on shoulder.

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In *r.* field, **PERTINAC**,—retrograde; in *l.* field, **LELIVS** (?).

Green Jasper; ov. $5\frac{1}{2} \times 4\frac{1}{2}$. Gold ring. H. R.: 1878.

A good portrait gem, of thoroughly Roman type. The word that probably represents the owner's name is distinct, except at the beginning, where a small lightly engraved letter resembling an **L** precedes the initial **L**. As that word **L LELIVS** reads directly, while **PERTINAC** is retrograde, the two names can hardly be in connection. This intaglio came from the collection of a lady whose name I have omitted to note.

J 3. JULIA, daughter of Titus, head of, with decorated diadem (*r.*).

Profile; hair high on brow in mass of small curls supported by diadem with embossed tendril tracery, thence drawn back in thin plaits coiled into roll behind; pearl and bar necklace and ear-drop of two pearls; shoulders draped.

Sard; ov. cx. 7×5. Gold ring. [Sidon.] Wtr.: 1888.

Exceedingly well engraved on a beautiful sard, and to all appearance ancient, though it is one of several replicas on a smaller scale of the famous aquamarine intaglio at Paris (see Furtw., *A.G.*, p. 229; pl. xlviii, 8). Though a replica, mine is not identical; the ears slant far more, and the face is older and plainer than in the Paris example. I believe, but I am not certain, that this gem formed Lot 19 at the sale of the Hoffmann Collection, at Paris, in 1888.

J 4. JULIA, daughter of Titus, head of, with beaded diadem (*r.*).

Profile; close curls in mass from brow to beaded diadem, thence drawn back in plaits and coiled behind; pearl necklace and ear-drop of two pearls; shoulders draped.

Nicolo; ov. 4×3. Gold ring. 1st Short Coll. (Lot 22). Wtr.: 1885.

A much smaller version of the same portrait of the same lady, but this little copy is very inferior, in every way, to the preceding; for,

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besides the more commonplace workmanship, the details that give the face character—the prominent eye, the protruding lips, the large slanted ear—are reduced to a neat smoothness, and we have a conventional head of a handsome woman instead of an evidently true likeness of an imperial lady of marked individuality. This gem may or may not be ancient, but it is a pretty enough specimen of its class.

J 5. THE EMPRESS MATIDIA, head of, with pearl necklace (*r.*).

Matidia or Plotina. Profile; hair in high roll on brow, thence drawn back in plaits and twisted into flat coil behind; pearl necklace and ear-drop; shoulders draped.

Sard; ov. cx. 4 × 3. Gold ring. 1st Short Coll. (Lot 24). Wtr.: 1885.

Such gems as this and the preceding are ornamental items of a private collection, though of little actual worth. They are numerous, and, as likely as not, may be 18th century products; the present one seems to be ancient.

J 6. THE EMPRESS ORBIANA, head of, with cable-pattern diadem (*r.*).

Orbiana or Tranquillina. Profile; hair, Asiatic style, in parallel fluted braids with back lappet; head surmounted by square-cable diadem; shoulders draped.

Amethyst; ov. cx. 4½ × 4. Gold ring. 1st Short Coll. (Lot 93). Wtr.: 1885.

A very much better specimen of these portrait gems, on a beautiful convex amethyst.

J 7. ROMAN LADY, bust of (*r.*).

Profile; draped; short tiara on brow, behind which narrow plaits of hair drawn into a high mass at back, encircled by similar plaits above and below; in front of

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tiara, tresses massed on brow and falling over back of neck. In field, **POPEIA.**

Nicolo; ov. $3\frac{1}{2} \times 3$. Gold ring. Montigny Coll. (Lot 420). Wtr.: 1887.

I like this little gem, which is very neatly and carefully engraved on a good nicolo. The inscription is strangely spelt; it seems rougher, however, than the rest of the work and may be an addition of later times. I doubt whether the bust is really meant for Poppæa, as it bears little resemblance to other portraits of that empress.

J 8. ROMAN LADY, bust of (*l.*).

Profile; draped; hair drawn back in waves to coil of plaits at crown of head; in *l.* and *r.* field, **IVSTINA SEVERI.**

Red Jasper; ov. $4\frac{3}{4} \times 3\frac{3}{4}$. Gold ring. Montigny Coll. (Lot 369): 1887.

This gem, also from the trustworthy Montigny Collection, is one of my special favourites. One feels it to be a "speaking likeness" of some lady of distinction, and the workmanship is soft and broad beyond what is often found on red jasper. The style is more Greek and of higher type than that of the "Popeia" or the portraits immediately preceding it.

Professor Furtwängler describes this intaglio as follows:—"Bust of a lady of the Hadrian period with a head-dress resembling one of those of the elder Faustina (a top-knot of hair on the crown of her head). The inscription gives her name, Justina Severi." (Furtw., *A.G.*, p. 244; pl. l, 42.)

J 9. A LADY, bust of (*r.*).

Profile; draped; hair in wide cap-like roll round crown of head, and in five rows of stiff ringlets over ear. In *r.* and *l.* field, **IAAPA.**

Sard; ov. lcx. 5×4. Gold ring. 1st Short Coll. (Lot 105). Wtr.: 1885.

There can be no doubt as to the antiquity of this gem, but, besides being coarsely engraved, the stone is badly flawed. **IAAPA** seems to represent Hilaria, possibly the lady's name.

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J 10. A LADY, head of (*r.*).

Profile ; shoulder draped ; hair rolled on brow, drawn back and downwards, and coiled below in a circular knot. In *r.* field, **SPEDIA** ; in *l.*, **ONESIME**—the latter retrograde.

Red Jasper ; ov. 4 × 3 (upper *l.* scratched). Gold ring. Greville Chester Coll. Chr. : 1886.

A good portrait, far less good however than J 8. The second word of the legend is reversed in the impression. The words are Greek, but the letters Latin ; while J 9 exemplifies the opposite case.

J 11. A LADY, head of, wearing a double diadem (*r.*).

Profile ; draped ; hair rolled on brow, drawn back and upwards, and twice circled by fillet.

Amethyst ; ov. $5\frac{1}{4} \times 3\frac{1}{2}$. Gold ring. Sch. : 1880.

The engraving of this gem is far better than it looks, for it has a sketchy appearance, possibly from some repolishing ; and this weakness in the general effect is in no way strengthened by any brilliancy of the material, which is a very pale amethyst.

J 12. A LADY, head of (*r.*).

Profile ; on head, double laurel-wreath ; hair, in plain roll and back-knot ; necklace and pearl ear-drop. In *r.* and *l.* field, ΑΛΕΞΑ.

Black Jasper ; circ. cx. 4. Gold ring. Constantinople, Aln. : 1880.

The wreck of a once good portrait on convex black jasper. The face is so terribly abraded that one only keeps this mutilated specimen for the sake of the excellent form of the Greek capital letters that constitute the inscription.

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J 13. A LADY, head of, with a mitra drawn over her hair (*r.*).

Profile; draped; kerchief tied on brow and forming cap, in triple folds at back as if shaped by three rolls of hair beneath; curls, short on brow and longer above ear, apparent below edge of kerchief.

Sard; ov. $4\frac{3}{4} \times 3\frac{3}{4}$. Gold ring. Montigny Coll., 1887 (Lot 275; pl. iii). Wtr.: 1888.

A most life-like portrait of a lady past her first youth, admirably engraved on sard. The style is bold but careful in every detail. This gem's high polish looks suspicious, but its inclusion in the Montigny Cabinet forms a sufficient guarantee. Professor Furtwängler is mistaken when, in noticing it, he describes the subject as "a *young-looking* female head." (Furtw., *A.G.*, p. 183; pl. xxxviii, 21.)

J 14. A LADY, head of, with loosely rolled hair and back-knot (*r.*).

Profile; draped; hair on brow in high loose roll turned up below and fastened to back-knot; tresses falling over neck; round ear-drop with spike.

Sard; ov. lcx. $4\frac{3}{4} \times 3\frac{1}{2}$. Gold ring. Montigny Coll., 1887 (Lot 257; pl. ii). Wtr.: 1888.

The remarks on over-high polish equally apply to this gem, which is also a fine sard. In the present case the lady is younger and more beautiful—very beautiful—but the engraving is hardly as good. "Buste drapé de femme, style Grec" is the sale catalogue's description.

J 15. MALE and FEMALE PORTRAIT HEADS, confronted (*r.* and *l.*).

Draped and in profile; the former short-haired and

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beardless; the latter, with hair rolled on brow and knotted at back.

Sard; ov. $3\frac{1}{2} \times 3$. Gold ring. Cave Coll., 1st sale, 1882 (Lot ?). Phc.: 1884.

Rather a pretty gem.

J 16. MITHRIDATES VI. (Eupator), head of, with plain diadem (*r.*).

Mithridates VI. (Eupator; Dionysus), King of Pontus; reigned A.D. 121–63. Profile *r.*, wearing plain diadem, hair flying back and falling over neck in wavy locks. Below neck, drapery confined by loop.

Red Jasper; ov. $6 \times 4\frac{1}{2}$. Gold ring. [Patras.] Wtr.: 1891.

That this is an excellent specimen of engraving on red jasper no one could deny, but I must not conceal certain doubts of my own regarding its authenticity, though—besides its acceptance by Mr. W. T. Ready—it has been seen without disapproval by several competent judges. The remarks under E 36 are applicable in the present case. But, in both cases, it may be noted that the imperfect modelling of the nostril seems to speak of ancient workmanship, for no modern engraver would err so obviously there while scrupulously careful in the rest.

Professor Furtwängler casts no doubts on this gem—which was said to have come from Patras. He writes of it thus: "a youthful head . . . the features are like those of the idealising coinage of Mithridates Eupator, but more tranquil; it is also possible that Alexander the Great is intended." (Furtw., *A.G.*, p. 153; pl. xxxi, 16.)

J 17. THE EMPRESS DOMITIA, head of, in profile (*r.*).

Domitia. Profile *r.*, hair elaborately dressed—diadem-like flat braid of close curls on forehead, above it double row of small curls, beyond which five longitudinal downward rolls, fastened behind neck with a double-beaded

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band, twice coiled round hair and dropping in a figure-of-eight loop. Over upper part of breast and shoulder light drapery, above which a cord of beading—an edging of drapery, or long pendent necklace.

Nicolo (black on dark slate-colour) ; ov. hbz. 7 × 5½–5½ × 4. Gold ring. Morrison Coll. (Lot 194 ; pl. ii) : 1898.

The late Mr. Alfred Morrison, who began to buy gems much at the same time that I did, had succeeded in forming a large collection, which, in 1898, soon after his death, was sold at Christie and Manson's.

Among the illustrations in the sale catalogue I was struck by a head of Domitia, which seemed to me almost perfect of its class, especially in the modelling of the flesh on cheek and neck, which looked as if ready to yield to a touch ; the ear, the eye, the features all faultlessly rendered.

Being unable to attend the sale I commissioned Mr. W. T. Ready to buy this splendid nicolo. At the same sale he secured for me the sweet "Artemis" (C 38), so long the object of my wishes.

J 18. A ROMAN EMPRESS, with her hair in parallel rolls (*r.*).

Profile ; shoulder draped ; hair in massive horizontal parallel rolls, and in circular coil at back of head.

Amethyst ; ov. cx. 5 × 3. Gold ring (old, with close back, scratched on which, 24). [Arundel Coll.] Marlborough Coll. (Lot 549) : June 28, 1899.

The famous Marlborough Collection was dispersed at Christie and Manson's, in 1899. I was not present at the sale, but Mr. W. T. Ready secured for me the gem under present notice—thus described in the catalogue :—"549. Intaglio on amethyst: portrait of a lady, to the left. A work probably of the 2nd century. An Arundel gem (*Cat. Thec. A.*, No. 24) called *Crispina*." The head is pleasing and well engraved, and the stone seems to be of fine quality. Scratched on the inside of the ring is the Arundel number 24. I was glad to have it as a memento of two celebrated collections.

N.B.—For Commodus and Marcia see E 4.

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CLASS K.

GREEK-EGYPTIAN; ROMAN-EGYPTIAN; EARLY CHRISTIAN.

[PLATES X AND XI.]

K 1. SERAPIS, with staff and cup, standing beside a portable altar (*fr.*).

Long-haired and bearded; robed, over-mantle crossing chest; arms down and extended from elbow; under right hand, which holds cup, a light altar with double-pointed top, and above it disc and nine-rayed star; under left hand, which rests on staff, serpent on rod (? end of mantle), and above it a butterfly (? an eagle) with closed wings.

Sardonyx; ov. cx. $4\frac{1}{2} \times 3\frac{3}{4}$ (cracked). Gold swivel. 2nd Cave Coll. (Lot 22): 1884.

Widely different were their doctrines and ideas, yet there was a great interfusion during the early centuries A.D. between the worships of Christ, of Mithras, and of Serapis, and singularly enough the portraiture of Serapis has become the model for the commonly received portraiture of the Messiah, or in many cases has been appropriated for the latter by his zealous disciples. The present curious intaglio—though not of the portrait type—bears a certain resemblance in dress and attitude to early representations of Christ, and the peculiar treatment of the altar and the serpent (?) above the letter Tau seems to indicate an attempt to veil Christian symbols under an ostensibly commonplace design.

As a work of art this gem is valueless, but it is curious as Serapian, and would be valuable if proved to be Christian.

K 2. SERAPIS, enthroned, on the deck of a sacred boat (*r.*).

Long-haired and bearded; robed, mantle over right shoulder and knees, lotus on brow; seated on high-backed throne; right hand up, resting on upright sceptre; left hand extended, holding patera over head of

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lion (?) standing at his feet. Boat elevated at prow and stern, on each of which, facing inwards, a hawk crowned with persea leaf.

Hæmatite ; ov. 5 × 4. Silver ring. Montigny Coll. (Lot 422). Wtr. : 1887.

Gems of this type have seldom any intrinsic value, their workmanship being of the rudest description, but for the student of mythologies and mystical creeds and magical practices of the early centuries A.D. they are valuable in a different sense. The present roughly cut hæmatite offers a fair example, in the Egypto-Roman style, of a not uncommon subject connected with the worship of Serapis, so fashionable in Rome, along with other exotic cults, at the period referred to. The Montigny Cabinet was not rich in specimens of this character, but there were a few, as also a small number of good cylinders and Oriental seals, some of which found their way into M. de Clercq's magnificent collection.

K 3. SERAPIS and ISIS, heads conjoined (*r.*).

Profile ; draped ; the former, with long hair in fillet, bearded, and modius-crowned ; the latter, crowned with lotus between two uræi, back of head not seen.

Red Jasper ; ov. 5 × 4. Gold ring. Constantinople, Aln. : 1880.

Well and deeply cut on brilliant red jasper—two rather fine profiles.

K 4. ISIS PHARIA, extending an inflated sail (*r.*, *hd. fr.*).

In double tunic, right arm and shoulder bare, lower tunic falling in pleats from bent and advanced left leg ; scarf in curve behind ; both hands forward holding upper corner of inflated sail, lower end of which under right foot.

Sard ; ovd. 3½ × 3 (chipped above). Gold ring. Constantinople, Aln. : 1880.

Peculiar, inasmuch as the character and design so far transcend the execution. It seems to be of Greek workmanship. The material is a fine golden sard.

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Mentioned by Furtwängler:—"Aphroditè Euploia or Isis Pharia, with both hands holding an inflated sail. Flowing and slight; perhaps Hellenistic." (Furtw., *A.G.*, p. 240; pl. l, 30.)

K 5. ISIS PANTHEA, pouring libations on a tripod altar (*r.*, *fr.*).

Head stiffly ringleted, radiated, diademed, a cloven flower on brow; long girdled tunic, mantle pendent from right shoulder and drawn round legs; standing, right hand raised, holding long grounded sceptre and supporting another with cross-bar bearing small inflated sail; left hand advanced pouring fluid from patera upon top of tripod, above which, in field, an upturned female head in profile (*l.*); on ground, by right leg of goddess, a serpent erect.

Green Jasper; ov. 6 × 4 (cracked lower *r.*, chipped above). Gold ring. Castellani Coll. (Lot 1024). Wtr.: 1884.

A really good intaglio in the Roman style, carefully, almost delicately, engraved with great wealth of detail. The head is extremely pleasing and well finished, but slightly too large in proportion.

K 6. ISIS, with asp and sistrum, standing between two cats (*fr.*).

Long curling hair, double tunic; arms extended, sistrum in right hand, in left erect asp; cats standing on either side, faces inwards.

Nicolo; ov. 4 × 3⅓. Gold ring. 2nd Cave Coll. (Lot 15): 1884.

Singular design. Kybele is sometimes shown thus with lions at her feet on either side, but the sistrum marks this figure as Isis. In the sale catalogue the animals are termed "dogs." They are probably cats, commonly associated with the Egyptian goddess, but so far as the designing goes in this ill-wrought example of poor art they might be bulls or lions.

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K 7. ISIS-CLEOPATRA, reclining on a boat-shaped couch (*r.*, *fr.*).

Head in profile ; robed and lotus-crowned ; right hand raised, holding grounded sceptre ; left down, holding rudder across on farther side ; couch partly supported by a vase at either end. Round field, retrograde, ΜΕΓΑΛΗ Η ΝΕΩΤΕΡΑ Η ΑΝΕΙΚΗΤΟC.

Brown Sard ; ov. 8 × 6. Gold swivel. Fwh. : 1878.

Coarsely engraved, but interesting from the inscription, which related to Cleopatra's assumption of divine dignity, with the title ΘΕΑ ΝΕΩΤΕΡΑ, the new goddess (see Ackerman, *Num. Manual*, p. 17). The material is dark brown sard. Doubting its nature, I showed it to an expert who reassured me. It is certainly a true stone.

K 8. ISIS, half-length, holding a sistrum and a patera (*l.*).

Profile, cloven flower between uræi on brow ; hair in diadem with stiff ringlets at back, four above four ; richly figured drapery, band from left shoulder across chest, tight sleeves ; right hand raised, holding upright sistrum ; left across, holding patera containing small erect uræus, and carrying situla pendent from wrist.

Green Jasper (red mottled) ; ov. hbz. $4\frac{1}{2} \times 3\frac{1}{2}$. Gold ring (French, eagle's head and lozenge stamps). 1st Cave Coll., 1882. Phc. : 1883.

Mr. Cave (its former owner) had a high opinion of this portrait, which belonged to the collection he showed me in 1881, when I obtained from him the sphinx I so much admire. That collection was soon afterwards sold by auction ; I cannot give the exact date, but it was in 1883 that I bought this gem and two others that were included in the sale referred to. It is an intaglio on green jasper flecked with red spots—commonly called "blood-stone." The proportions of the figure are not perfect, the design is clumsy, and the engraving less good than it seems ; all the same, I rather like this Romanised Isis.

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K 9. ISIS, bust of, wearing an Egyptian hood with fluted lappets (*fr.*).

Egyptian hood, barred with parallel flutings; lappets passing over front of shoulders and ending in squared pendants; arms and bosom bare.

Burnt Onyx; ov. cx. $3\frac{1}{2} \times 2\frac{1}{2}$. Gold ring. Constantinople, Aln.: 1878.

Extremely small, and on an onyx cracked and almost calcined by fire, but, in its way, a decidedly well-engraved bust, treated in the Egyptian manner. Dr. Murray admired this little gem, which among others might easily escape notice.

K 10. HARPOCRATES, bust of, with fore-finger on lips (*l.*).

Profile; lotus on brow, hair in long tresses below diadem; left arm and shoulder nude, scarf round back from right shoulder; left hand raised, touching lips.

Sard; ov. cx. 6×4. [Count Maurice Esterhazy.] Hck.: 1878.

(*No longer in Collection.*)

K 11. ARSINOË II, bust of, with diadem and veil (*l.*).

Profile; plain high diadem, hair in wavy roll on brow, veil thrown back and falling over shoulder-drapery.

Porphyry; ov. $5 \times 4\frac{1}{2}$. Gold ring. [Rhodes and Lace Colls.] Fwh.: 1878.

Of very different type from most that precede it in this class—an extremely fine veiled head of a handsome and queenly woman—very carefully engraved in a flat and shallow style. As a portrait it resembles several high-born ladies of the ancient days, but, on the whole, I think

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Arsinoë ii may best claim to be the original, as comparison with her gold coinage seems to show (see R 4). The nature of the material favours an Egyptian rather than a Roman origin for this intaglio.

K 12. EGYPTIAN QUEEN, head of, with double crown and asp of royalty (*r.*).

Profile; curls on brow; wearing round cap, whence protrudes coiled asp; above which cap, pointed cap with back lappet, barred fronts of which thrown back and ends forward over shoulder.

Onyx; ov. cx. 5 × 3½. Gold ring. Constantinople, Aln.: 1878.

An exceedingly dignified and beautiful portrait-head, rather deeply cut on a fine onyx. One of those gems so marked by the stamp of antiquity that it would be impossible for the sternest critic to pronounce it modern.

K 13. EGYPTIAN LADY, head of, wearing a conical cap (*r.*).

Profile, approaching to Greek type; undraped, shoulder and upper chest shown; cap, conical, with raised seam from crown to ear, pleated on brow and with pleated back-lappet (*cf.* Egyptian cap in Br. Mus.).

Sea-green Agate-Jasper; ov. 5½ × 4. Gold ring. Bale Coll. (Lot 1702). Mlr.: 1881.

This rather remarkable intaglio catches the eye at once when seen with other gems, so vivid is the colour of the jasper that bears the engraving. The style is noteworthy in its plain simplicity of wheel-work, devoid of modulation. Peculiar as it is, I do not doubt this gem, which has an attractiveness of its own.

K 14. EGYPTIAN FEMALE MASK, with scorpion and lizard (*r.*).

Profile; hair in double fillet and stiffly rolled in straight

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line from brow to back of neck, where two parallel ends appear ; scorpion (*r.*) below ; lizard (*l.*) before ; behind, **ИНILИ.**

Onyx ; ov. cx. $4\frac{1}{2} \times 3$. Gold ring. Paris, R. F. : 1882.

A sinister-looking face in profile, fairly engraved on the intensely black surface of a fine convex onyx. A talismanic stone no doubt. The legend conceals some occult meaning.

K 15. HUMAN-HEADED CANOPIC VASE (*fr.*).

Spherical body with embossed decoration ; beardless face ; on head a low, rimmed hat, whence veil on either side to shoulder, on top a disk with uræi branching from it *r.* and *l.*

Onyx ; ov. cx. 5×4. Gold ring. Wll. : 1878.

A very poor specimen, on black onyx like the last, but far less richly dark. This I picked up in early days at a shop in Piccadilly, where there were a few miscellaneous gems.

K 16. THOTH, ibis-headed, holding wreath and Uas staff (*l.*).

(*Orig.*) Male human figure (*fr. l.*) with head and neck of Ibis (*l.*), wearing girdled skirt ; advancing right arm forward, holding grounded Uas staff ; left arm down, holding circular wreath.

Rock crystal ; ov. lcx. $7\frac{1}{2} \times 6\frac{1}{2}$. 2nd Short Coll. (Lot 30) : 1891.

Valueless as a work of art. But for the absence of an inscription it might be placed in Class N with "Gnostic and Talismanic gems," which, with few exceptions, have neither beauty nor merit in themselves, though useful for purposes of study. The present, I think, formed an item in a "Lot" containing something better—an explanation sometimes of the inclusion of inferior specimens in a collection.

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K 17. ISIS, SERAPIS, HARPOCRATES, heads of (*r.* and *l.*).

Isis, head of, profile (*r.*), hair in roll, wearing radiated crown, and (?) persea leaf on forehead. Behind, bust of Harpocrates, profile (*r.*), head shaven, long lock coiled below ear, (?) persea leaf on forehead; right hand raised, fore-finger to mouth. Facing Isis, head of Serapis profile (*l.*), bearded, hair in roll, (?) modius on brow, pleated veil falling over neck, end of sceptre appearing behind veil. Beneath Isis, a crocodile (*r.*).

Banded Red Carnelian; ov. 4 × 3. Gold ring. 3rd Cave Coll. (Lot 208): 1894.

Much superior to the preceding. Of rather good Egypto-Roman work. The material is red carnelian prettily banded with white.

K 18. EGYPTIAN WOMAN, seated on a cushion (*l.*).

In profile, nude, seated (*l.*) on a rectangularly-framed cushion; left arm bent, elbow resting on raised left knee. Wearing low, round cap with long lappet (ribbed) falling over shoulders in Egyptian style.

Red Jasper; ov. $7\frac{1}{2} \times 4\frac{1}{2}$. Gold ring. Anderson Coll. (Lot 113), sold at Sotheby's, 1900. Wtr.: 1900.

A most singular specimen, "neither to be blessed nor banned." The stone is an ugly, dull red jasper, upon which the figure shows heavy and lumpish and of dubious proportions; yet, on the other hand, there is no want of finish in the head, and the rendering of the flesh, as flesh, could hardly be improved. Whether ancient or modern I cannot say.

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CLASS L.

ENGRAVINGS ON GOLD.

[PLATE XI.]

L 1. APHRODITE, crowned by Victory and receiving a sceptre from Eros (*l.*, *fr.*).

Head profile, hair drawn back and knotted, long girdled tunic, mantle round legs; seated on chair, left hand resting on the corner; right hand forward, poising erect sceptre received from Eros, who stands before her (*r.*) winged and nude, both arms raised; behind, Victory, flying (*l.*) and advancing a wreath towards head of goddess.

Gold bezel; ov. $4\frac{1}{2} \times 4$. Gold ring (ancient). Castellani Coll. (Lot 873): 1884.

Rings that bear designs cut on a gold bezel instead of on stone are comparatively rare, and being ornamental objects, beautiful to the least instructed eye, and very conspicuous and effective when placed near other gems, they are sure to command high prices when offered for sale.

Apart from those of Phœnician or Oriental type—usually exhibiting gryphons or other chimerical creatures—the gold-engraved gems appear to belong chiefly to Etruria or South Italy, and many of the examples known to me to have passed through Castellani's hands. Owing perhaps to the softness of the material—that beautiful, nearly unalloyed gold, whose peculiar colour is almost beyond the reach of modern imitation (possibly owing to chemical changes wrought by time on the manufactured metal)—one seldom finds intaglios of this class as perfectly finished in details as those on stone.

The present gem is an example of such defectiveness, for, while the pose of the figure is graceful and the whole design most pleasing, the minor details are slurred over in Aphrodite; and the two cupids are little better than indications—worthy of a modern "Impressionist's" approval. Nevertheless it is a pretty ring, and no doubt of considerable value.

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L 2. APHRODITE, receiving a dove from Eros (*l. fr.*).

Head profile; hair in roll on brow; long tunic, pleated and girdled, mantle round legs; seated, feet crossed, on chair, left hand down resting on the corner; right hand forward holding dove (*r.*) by its wings over head of winged and naked Eros, standing (*r.*) with both arms raised.

Gold bezel; ov. 5 × 4. Gold ring (ancient). Wtr.: 1888.

A ring of similar type to the preceding, more deeply and strongly cut, but chargeable with the same defects and inferior in gracefulness of design. It was brought to Mr. W. T. Ready with another gold-bezelled ring—the next to be mentioned—by a "man from the East"—Asia Minor or Mesopotamia I suppose. I much prefer L 1, but this ring is larger and heavier, and to many might seem more valuable.

L 3. ARTEMIS, seated on a stag and holding a lighted torch (*fr., l.*).

Arms bare, loose pleated tunic on bosom, mantle round legs; body nearly fronted, feet crossed, head profile (*l.*), hair diademed; left arm round neck of stag; right extended, with lighted torch, flame to *r.* Stag galloping (*r.*), its hind-legs forward and nearly hidden by feet and drapery of goddess, its horns closely above her head. In field, two on either side, four star-like objects (cross, with three rays in each angle), and, below stag, a circular wreath, bearing ten leaves without and five beads within.

Gold bezel; ov. 7 × 6. Gold ring (ancient). Wtr.: 1888.

Beauty and interest in the design and unusual precision in the engraving, combined with relatively large size, render this a ring of exceptional importance. As in the preceding, the face and hands of the goddess are rather coarsely portrayed, but the figure is good, though a little too thick in

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the waist, and the stag is full of spirit and as life-like as could be reasonably expected considering the general carelessness of designers ancient and modern in dealing with animals, whether rare or common.

On this ring Professor Furtwängler writes :—"It is here evident that Artemis as the moon-goddess is represented; it is Diana Lucifera. The similar type of goddess (riding on a stag, wearing long drapery, and holding a torch) has been already found on two beautiful ear-pendants from South Russia, which are not earlier than the fourth century [B.C.]—Stephani, *Compte Rendu*, 1868, pl. 1, 2, 3; p. 6 ff. On the Augustan statue of Prima Porta, Diana appears in the same manner as the Apollo on the gryphon above." (Furtw., *A.G.*, p. 125; pl. xxv, 21.)

Compare stags drawing chariot of Artemis and Apollo, on the Phigaleian frieze, British Museum.

L 4. THETIS, on a hippocamp, bringing a shield for Achilles (*fr.*, *l.*).

In long girdled tunic, seated to *fr.*, head profile, hair diademed; left hand back, bearing over shoulder convex circular shield, in side-view; right hand up, holding bridle of hippocamp, which moves to *l.*, with fore-legs raised, long, jagged fins waving from chest and croup, the hindmost surmounting a downward curled tail. A spiral border.

Gold bezel; ov. $7\frac{1}{2} \times 7$. Gold ring (ancient). [Castellani.] Fwh.: 1887.

Another large and fine example of its class, bearing a strong general resemblance to L 1 and L 2—all no doubt Etruscan, as this one is known to be. It once belonged to Castellani. By singular good fortune I soon afterwards obtained another ring (R 2) displaying the same rare design very similarly treated—in that case engraved on bronze. It is interesting to find ancient works that evidently derive from the same original without being close copies of it or of one another, as in the cases already mentioned under B 8 and A 42, and C 6 and C 34, of this collection. Dr. Murray suggested that the present ring was one of those used for funeral adornment, its size and thickness making it unsuitable for common wear.

In Professor Furtwängler's book two gems occur bearing the same subject and very similar in treatment, both of them, like mine, on metal bezels—one is a silver ring in a private collection in England, the other, of gold, is in the Boston Museum. "A Nereid," is his description,

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"bringing a shield for Achilles; the work is of *c.* 400 B.C." (Furtw., *A.G.*, p. 275; pl. ix, 42, pl. lxi, 33.)

The term "a Nereid" is inadequate, for the design clearly relates to the sea-goddess Thetis, who bears to her son Achilles the armour which she had prevailed on Vulcan to make, to replace the suit worn and lost by Patrocles.

L 5. DRAPED LADY, laying an offering on a portable altar (*fr.*, *r.*).

Standing, head in profile; long girdled and pleated tunic, scarf round right arm and legs; right hand resting on hip; left hand forward above light tripod altar. In *l.* field, retrograde, **XAIPE**.

Gold bezel; circ. 7. Gold ring (ancient). Castellani Coll. (Lot 874): 1884.

Very sketchy and ill-defined. The head, unfortunately, is the worst part, being coarse and masculine. If an intaglio on stone, its value would be small, but its size and material lend it a certain importance.

L 6. LION and GRYPHON, sitting confronted (*r.* and *l.*).

The former with open jaws; the latter uplifting curved and rounded wings; each raising a fore-paw, both with tail erect. Between and round them, a milled border.

Seal. Gold bezel; ovd. $5\frac{1}{4} \times 2\frac{3}{4}$. Gold ring (ancient, lower hoop restored). 1st Hoffmann Coll. (Lot 187). Wtr.: 1886.

Described in the sale catalogue of the first Hoffmann Collection, sold in Paris in 1886, as an Etruscan ring. The style is Phœnician, of a not uncommon type. A fairly good specimen.

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CLASS M.

CAMEOS.

[PLATE XII.]

(The detailed Descriptions in this Class apply to ORIGINALS, *not Impressions; see Preface.)*

M 1. APHRODITE, full-front, with a swan standing at her side (*fr.*).

Standing, left leg in advance and slightly bent; head towards *l.*, hair rolled on brow and centrally parted; nude, peplos held against body by right hand and falling over right leg, the other end in left hand, after crossing back and left arm, and held closely over head of a swan, standing (*fr.*), head (*l.*) raised and back, wings partly opened.

Cameo. Chalcedony; ovd. 3½ inches × 2 inches. (Nose and *l.* field fractured.) Unmounted. Montigny Coll., 1887 (Lot 615; pl. v). Wtr.: 1889.

Both in size and subject the present cameo is a remarkable specimen of its class. Cameos of such large dimensions are rare, and most of them are matter-of-fact portraits, alone or with realistic accompaniments, typical illustrations in either case of the prosaic bent of the Roman mind. But this Montigny gem is of a different kind and different spirit. Defective as may seem the goddess's figure in some points of proportion, her body below the waist being too small relatively to the head and bust, yet all the forms are sweet and delicate, and the whole composition is poetical and Greek. Unfortunately the face is somewhat damaged, but that is a mishap to which cameos, like statues, are peculiarly liable, and, unless too serious, the fault is always readily condoned.

In the Montigny sale catalogue this chalcedony is styled "Leda debout et de face." Nothing in the treatment suggests the myth of Leda, and Aphrodite was more probably intended, the swan being one of her attributes.

M 2. ISIS, head of, with starred cap and diadem (*r.*).

Profile, wavy curls on brow, three six-rayed stars on

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round cap with back-lappets passing in folds over neck and shoulder.

Cameo. Sardonyx; ov. 5 × 3½ (cap brown, face white). Gold ring (French, enamelled in colours). Heugh Coll. (Lot 288) : 1879.

A pretty cameo on a pretty sardonyx. Whether ancient or modern, I cannot say, but in either case it well deserves its place, especially as it is set in a beautifully enamelled gold ring of French make. The stars on the head-dress are presumed to represent Isis—otherwise there is nothing suggestive of Egyptian relations, the face being purely Greek.

M 3. EROS, holding a garland and a bow (*l.*).

Seated on a rock, right hand forward holding large circular wreath; left arm bent, hand on double-curved bow resting against shoulder.

Cameo. Turquoise; ovd. 4½ × 3½ (left knee fractured). Gold ring. Goding Coll. (Lot 212) : 1883.

Cameos in turquoise are exceedingly rare, the only example I can recall being the remarkable fragment sold at the Marlborough sale (Lot 403) for £330. The present pretty specimen is certainly antique. Professor Furtwängler supposed the material to be paste, but, being submitted to a lapidary, it was found to be true turquoise. The little Cupid is graceful in figure and pleasing in face. A certain clumsiness in the right hand and leg belongs to ancient careless freedom rather than modern mechanical skill, and a deep fracture below the left knee seems to be of long existence.

M 4. SILENUS and a MÆNAD, with the infant DIONYSOS, reclining on a panther's skin (*l.* and *r.*).

Silenus (*l. fr.*) reclining, nude, mantle over legs; right hand holding bowl; left hand down, holding thyrsus across shoulder, leaning on which nude young boy (*l.*), seated, with left hand on arm of Silenus; Mænad (*r.*, *bk.*), head in profile, reclining, nude, drapery round legs,

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holding horizontal thyrsus (*l.*) ; all resting on panther-skin, mask of which appears in centre (*fr.*).

Cameo. Sardonyx ; ov. $6\frac{1}{2} \times 4\frac{1}{2}$ (white on buff). Gold ring. Montigny Coll., 1887 (Lot 771). Wtr.: 1889.

Classed in the Montigny catalogue among Renaissance cameos—rightly, perhaps, the composition of the scene being so florid and pictorial ; yet one good judge, at least, thought it might be ancient, and many have taken the same view. In any case it is a remarkably pretty gem, a very delicately cut and gracefully designed cameo, which at the Marlborough sale would no doubt have realised a handsome price.

M 5. A SATYR, seated on the ground and blowing a shell trumpet (*r.*).

Bearded and goat-legged ; seated, legs outstretched, left somewhat raised ; right arm down ; left hand uplifted, holding long sea-shell to mouth.

Cameo. Sardonyx ; ov. 4 × 3 (white on dull orange). Gold ring (20 c.). [Lace Coll.] Fwh. : 1882.

This little cameo was originally set transversely in its gold ring, which gave rise to the absurd misconception that the Satyr was standing up and relieving his overloaded stomach in the Roman epicure's fashion by copious vomiting. I at once perceived that he is really lying on his back and sounding trumpet notes through a long sea-shell, over which his left hand passes—as becomes evident since the cameo has been remounted and properly set. It is of good work, like most of the gems from the collection to which it belonged.

M 6. FEMALE SPHINX, with long horizontal wings (*r.*).

Seated, fore-legs together ; wings pointed, open, level over back ; hair in diadem ; bust leonine.

Cameo. Sardonyx ; ov. 5 × 4 (white on orange ; *r.* field cracked). Gold ring. [Lace Coll.] Fwh. : 1878.

A more pleasing specimen from the same collection, a really beautiful sphinx of Greek design. The head is extremely well finished, and were

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the paws more delicate the figure would be faultless. The breast is plain, corresponding with the lion-body, whereas in my favourite intaglio H 5, as well as in H 6, there is a well-marked human bosom. In both these cases the wings are curved, but in H 7, as in the present case, straight wings accompany a flat non-human chest, which I am inclined to consider the earlier type, though the curvature of the wings would tell in the opposite direction.

M 7. LADY, bust of, with necklace and pearl-bordered bodice (*r.*, *fr.*).

Face in profile; fillet and pearl-bordered veil round and over head; back-hair in cap with pointed back-pendant; pearls round edge of square-cut bodice.

Cameo. Sardonyx; ovd. 4 × 3 (white on orange-brown). Gold ring (French, tendril stamp). Sch.: 1879.

Few of my gems are harder to assign to a period than this pretty sardonyx cameo. It is certainly not modern, and at first sight one pronounces it Italian of the Renaissance, yet on examination enough Orientalism appears in the style and the ornamentation of the head-dress to suggest an earlier—perhaps Græco-Persian—origin. On the whole I prefer the former view.

M 8. FEMALE BUST, closely draped, veil thrown back (*fr.*).

Half-length, arms not seen; hair in roll on forehead; chain-like object falling from each shoulder towards waist; raised object on lower centre of breast.

Cameo. Almandine Garnet; ov. cx. $7\frac{1}{2} \times 4\frac{1}{2}$. Gold ring. Phc.: 1878.

Still more perplexing is this gem, a cameo entirely in almandine garnet. Its style and date, the meaning of some of its details, the very sex of the figure—all are obscure. The subject might be Christian and the figure that of a young monk or nun; or again the subject might be talismanic and the figure enigmatical and pagan.

I am inclined to consider it late Egyptian, both from the character of the face and because the peculiar shape of the whole design seems suggestive

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of the scarabæus form. The curious object in the centre of the chest may perhaps be a portion of the beetle's wings. The face I judge to be feminine. This cameo was said to have come from Dr. Nott's collection.

M 9. AFRICA, symbolic head of, wearing an elephant cap (*r.*).

Female profile, hair drawn back; capped with scalp and mask of elephant, trunk raised over head, ear forming lappet; drapery across below neck (*cf.* D 17).

Cameo. Sardonyx; ov. 8 × 5 (lower field and end of trunk broken off; original size c. 9 × 5. Face, neck and hair white; cap, grey; trunk, orange). Gold ring. [Cyprus, Col. Warren.] Wtr.: 1891.

A more lovely cameo could hardly be met with in any collection. The face is of the perfect Greek type, but with a slight deviation from rigidly conventional lines which redeems it from insipidity, imparts sweetness of expression, and confers individuality—leading one to imagine it the portrait of some queenly lady of old, personified as Egypt or as Africa. The face and hair are of the purest white, while a greyish layer of the sardonyx, delicately tinted with orange, is carved into a head-dress that takes the form of an elephant's mask, with pendulous ears and trunk upraised. The end of the trunk has perished and the stone's lower edge has been slightly chipped, but otherwise this glorious gem is as perfect as when it left its maker's hands.

It was skilfully mounted for me by Messrs. Hunt and Roskell in a gold ring, with a claw border that holds the stone without hiding any part of the workmanship, and I prize it as one of the choicest treasures of my collection.

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CLASS N.

GNOSTIC; MITHRAIC; TALISMANIC.

(The detailed Descriptions in this Class apply to ORIGINALS, *not Impressions; see Preface.)*

INTRODUCTORY REMARKS.

The gems comprised in this division of my Collection are so different from those in the other classes that they can hardly be looked upon as specimens of ancient art, for all of them are, relatively speaking, modern, and few, if any, can be viewed as artistic works in a rigidly critical sense.

Products of the superstitions and obscure religions of the earlier centuries after the Christian era, their subjects are mystical, frequently monstrous, generally hideous, and but seldom endowed with even the faintest suggestions of beauty. With them merits in workmanship almost never redeem uncouthness in design and unattractiveness in subject, for, as a rule, the engraving is of the coarsest description, and its poverty is rarely mitigated by any richness of the material on which it has been displayed.

Inscriptions—sometimes in debased Greek, but far oftener in some little understood form of Coptic or Aramaic, though nearly always in Greek capital letters*—abound on these rude intaglios, and in many cases constitute the entire or principal subject of the design. Certain of these legends have been interpreted, and others have been guessed at; the majority, however, remain

* The characters are sometimes square and sometimes round. Σ, Υ, Ω, are always given as C, V, ω. With few exceptions the inscriptions are to be read direct from the stone, these gems not having been used as seals.

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undeciphered—often undecipherable, naving been cryptic in their original conception.

Gems of this class have been commonly termed "Gnostic," and without doubt many of them emanate from the various part-Christian, part-Jewish, part-Pagan sects that flourished before the days of Constantine, and continued till a later period. Some, again, are distinctly Mithraic; while others, more Egyptian in character, relate to the worships of Isis and Serapis, so prevalent under the earlier emperors in Rome and its dependencies.

But certainly the larger number of these gems are Amulets or Talismans,* safeguards against special forms of danger and disease, or, in a wider sense, protections against Evil Spirits; procurers, also, of good fortune and success in life—and this, whether or not the signs and words and formulæ inscribed on them bear evident relation to any religious cult.

As I have elsewhere mentioned, my first attempts at gem collecting sprang from a desire to possess examples of the class now under notice, in order to compare their mystical symbols with those graven on the ancient memorial stones of Pictland, hoping thus to find a clue to the signification of those most peculiar devices. My hopes were disappointed. The only correspondency to be found was the identity in form of the "sceptres" or "broken rods," accompanying certain Pictish symbols, with the mystic figures V and S which repeatedly occur on talismanic objects—perhaps in indication of the sacred numbers 5 and 7.

Of late years I have bought but few gems of this so-called "Gnostic" class, finding it sufficiently represented in the eighty-nine specimens that I now possess, and caring little to accumulate ugliness no longer endowed with the charm that a supposed investigable mystery had at one time conferred. With these gems their discovered mysteries are unimportant, while those still hidden are

* In strictness a Talisman differs from an Amulet, the former serving to procure favour as well as to avert mischief, which is the sole function of the latter.

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neither likely to be revealed, nor to prove interesting if ever brought to light.

I can, however, view this division of my intaglios as a fairly representative collection of its kind; and, as it includes some probably unique examples, it possesses a higher value when taken as a whole than would naturally belong to it if its items were separately considered.

In the following notes on the gems that constitute Class N, I do not, as a rule, propose to enter into exhaustive disquisitions on their subjects, for these and the inscriptions belonging to them, especially in their relations to the tenets of different sects, are so complicated that I should thus be led into greater lengths than would suit my present purpose.

To those who may seek for completer information regarding Gnostic and Talismanic gems than I have attempted to supply, the best books to consult are King's "Gnostics and Their Remains" (1864), and Matter's "Histoire Critique du Gnosticisme" (1828). The former by preference, for not only is it far more comprehensive (though not sufficiently so), but—in my opinion, rightly—it lays due stress on the preponderating influence of the talismanic element in these gems; Matter ignores this influence, always discovering high and sacred purposes and meanings where evidently nothing more is intended than to procure from the Spiritual Powers various boons and safeguards of an entirely terrestrial character.

N 1. ABRAXAS DEITY, holding a shield inscribed ΙΑΩ (*fr.*, *r.*).

Obv.: Armoured body; cock's head; serpent legs in deep double curve; in either hand, scourge and shield. On shield, ΙΑΩ; round shield, ΑΕΗΙΟΥΩ; round right arm, which brandishes scourge, ΜΑΡΜΑΡΑΩΥΩΒ Α(ΒΡ)ΑΣΑΞ;

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beneath legs, IAWAΦAWAI. *Rev.:* XABPAX ΦNEΣXHP ΦIXPΦΦ NVPWΦ WXWBWX.

Green Jasper; ov. $6\frac{1}{2} \times 4\frac{1}{2}$ (slightly chipped). Gold ring (old French). Fwh.: 1879. **[Plate XIII.]**

This composite figure, here engraved upon green jasper, is of very frequent occurrence in the present class. It is said to have specially belonged to the system of Basilides, who flourished in the reigns of Trajan and Adrian. With varying modifications it represented the Supreme God of the Gnostics, the Panther with his five emanations, viewed as the Sun God; and being almost always accompanied by the epithet Abraxas (more correctly Abrasax) it is usually known by that title, the letters of which, in the Greek alphabet, constitute (as do those of Mithras) the numbers 365, the sum of the days in the solar year and of the creating Æons, who in their totality constitute the divine Pleroma.

To the best of my knowledge, the name is invariably spelt Abrasax or Abrasas on the stones themselves.* No good reason appears for the spelling Abraxas, but it is so established by custom that it would seem pedantic to reject it. According to Bellermann the name signifies in Coptic, "The blessed Name," compounded of *Ab*, "let it be"; *Rak*, "adore"; *Sax*, for *sadshi*, "name." (*See* King, *Gnostics*, p. 36.)

The name IAΩ, which is seen on the present gem, is one very frequently associated with Abraxas, and it would appear that the former is the true name of the Supreme God, rather than the latter, which, with Adonai and Sabao, constitutes a mere synonym. IAΩ is undoubtedly a solar name, nearly equivalent to Mithras, and, in some senses as well as in verbal structure, also to the Hebrew Jahveh or Jehovah. But the name has been differently applied by the various Gnostic sectaries—sometimes IAΩ is the Genius of the Moon; sometimes Jehovah viewed as an inferior local god, the lowest of the angels; sometimes, on the other hand, as Christ himself, the creator of the world. (*See* King, *Ant. Gems*, pp. 354–357.)

In its capacity as Sun God the figure has been explained as representing *Phronesis*, foresight and prudence, by its gallinaceous head; *Dynamis*, power, and *Sophia*, wisdom, by the scourge and shield on either hand; while the serpent legs import *Nous* and *Logos*, inner sense and quickening understanding. (*See* King, citing Bellermann, *Gnost.*, p. 35.) A sword sometimes takes the place of a scourge, and in some examples an ass's head is substituted for that of a cock.

The present gem is a very favourable specimen of its class, an intaglio on green jasper, well mounted in an old French gold ring. It is rich

* [N 6, where the spelling ABPAXAC occurs, was acquired after the above remarks were written—Ed.]

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in inscriptions,—IAW on the shield and in the collocation of letters IAWAOAWAI; round the shield the Seven Vowels AEHIOVW (very frequent on these gems); and in MAPMAPAOVWΘ ABPACAΞ—the name commonly written Abraxas preceded by a honorific epithet. The reverse bears an uninterpreted legend, which seems to be Coptic.

N 2. ABRAXAS DEITY, with crosses and symbols (*fr.*, *r.*).

Obv.: Armoured body; cock's head; serpent legs circularly coiled; in either hand, scourge and shield. In field, symbols: overhead, ⧎; to *r.*, +, ⊕, ⧺; to *l.*, ✳, ⧅, ⧅. In exergue, IAW. *Rev.:* ΦPN.

Green Jasper; ov. $5\frac{1}{2} \times 3\frac{1}{2}$ (slightly chipped below). Gold ring. Fwh.: 1878.

Another good example, though inferior to the preceding; like it, on green jasper, a material commonly allotted to Abraxas gems. Of six in my collection which, as in this case, are devoted to Abraxas alone, five are of green jasper, while only one—and that of a rather different type—is of red. Great importance was attached to the material, colour, and quality of talismans and amulets, especially those guarding against special diseases. Symbolical devices chiefly occupy the obverse here. The word ΦPN on the reverse represents the solar name ΦPHN, equivalent to the Egyptian "Phra" (Pi Ra), the Sun.

N 3. ABRAXAS DEITY, with the inscription ΑΔΩΝΑΙΕΛ (*fr. l.*).

Obv.: Armoured body; cock's head; serpent legs once curved; in left hand, scourge; in right hand, shield, inscribed on which, ΦPHΦ. Beneath, ΑΔΩΝΑΙΕΛ; above, an uncertain object. *Rev.:* ABPACAΞ ΘΩVΘ.

Green Jasper; ov. $4\frac{1}{2} \times 3\frac{1}{2}$. Gold ring. Chr.: 1885.

The shield is inscribed ΦPHΦ—the meaning of which is unknown; perhaps it is intended for ΦPHN, misspellings being abundantly frequent on gems of this inartistic class. Beneath the figure is ΑΔΩΝΑΙΕΛ, which seems to signify Adoni-El, Lord God. On the reverse appears the

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legend ΑΒΡΑCΑΞ ΘΩVΘ. The latter word being the name of Thoth, an Egyptian deity, with whom Abraxas is thus identified.

I got this fairly good specimen from the Rev. Greville Chester, who made it a custom to pass his winters in the East, returning with collections of gems, chiefly of Syrian types, a few of which he sometimes disposed of separately.

N 4. ABRAXAS DEITY, with an eight-rayed Star above his shield (*fr.*, *r.*).

Obv.: Armoured body; cock's head; serpent legs twice curved; in either hand, scourge and shield; above shield, eight-rayed star. In exergue, ΙΑW. *Rev.:* ΓΙΓΑΝΤΟΠΝΙΚΤΟΡΗΚΤΑ.

Green Jasper; ov. 8 × 6 (slight chip above). Silver swivel. Athens, Rhp.: 1880.

Larger than usual, but only of average merit. The reverse bears an enlarged version of a legend frequently occurring in varying, and often misspelt, forms on these Abraxas gems:—ΓΙΓΑΝΤΟ ΡΗΚΤΑ, the Beater of the Giants, a generalised term for the Spirits of Evil. In the present case the legend runs:— ΓΙΓΑΝΤΟΠΝΙΚΤΟΡΗΚΤΑ, signifying perhaps the Beater of the throttled Giants, if the interpolated ΠΝΙΚΤΟ represents the passive participle of ΠΝΙΓΩ, throttled.

An eight-rayed star, conspicuous here above the shield, is the usual symbol of the Sun; the less common six rayed-star properly belongs to the planet Venus, and thus to Istar and her kindred goddesses.

Professor Rhousopoulos sent me this gem from Athens, which must be well supplied with such specimens, many having come to me from that quarter, besides the few I have kept. But their birth-place is not there; it must be sought for chiefly in Egypt, and also to some extent in Syria and in Asia Minor.

N 5. ABRAXAS DEITY, with legend from the shrine of the Ephesian Artemis (*fr.*, *hd. l.*).

Obv.: Nude body, cock's head, serpent legs twice curved; in left hand, scourge; in right hand, shield.

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Round margin, ACKI KATACKI AIΞ TETPOΞ ΔAMNAM-ENEVC AICIA. *Rev.:* Barred triple S.

Red Jasper; hbz. oct. $5\frac{1}{2} \times 4$ and $5 \times 3\frac{1}{2}$. Gold ring. Constantinople, Aln.; 1880. [Plate XIII.]

Here we may recognise a different type; the material is red instead of green, the stone is octagonal instead of oval, the engraving is more laboured and minute, the lettering of the inscription is crowded and peculiar, and the inscription itself is of an altogether unusual character, being the mystical legend graven, according to tradition, beneath the statue of the famous "Diana of the Ephesians"—who, in truth, was no classical divinity, but great Mother-nature herself, dispensing nourishment for all things from her hundred teeming breasts. ACKI KATACKI AIΞ TETPOΞ ΔAMNAMENEVC is the legend. The meaning of these words—which, Plutarch says, the Magi used to recite over those possessed by devils—has not been clearly ascertained, though attempts have been made to explain them. Hesychius interprets the legend as "Darkness, Light, Himself, the Sun, Truth." Κατασκιάζω signifies "overshadow," thus the order of the words should be "Light, Darkness." Αἴξ literally means "a goat," or an "ibex," or a sort of "water-bird;" and Τετραξ is "a partridge or pheasant;" no doubt the terms are metaphorically applied. "Damnameneus" (from Δάμνημι-Δαμάω, to tame, to subdue) is certainly an appellation of the Sun. (Damnameneus was one of the four Dactyls, often confused with the Cabiri.)

Can there be a reference in the present case to Abraxas and his four limbs? Light, the flashing scourge; Darkness, the overshadowing shield; Aix Tetrax, the bird-headed body ("himself" in some mystical way); Sun and Truth, the serpent legs, illumination and inner sense?

An intaglio form was supposed to add potency to amulets in Byzantine and mediæval practice, and the present gem being of that shape, and otherwise peculiar, it may possibly belong to a later date than most of its class.

N 6. ABRAXAS DEITY and ANUBIS on a pendant formed of two scarabs (*r.*).

Two scarabs conjoined, backs outward. On back of one, Abraxas figure of usual type (*fr. r.*) holding scourge and oval shield inscribed IAΩ (reversed); on back of other, Anubis (*r.*), jackal-headed and phallic, nude, standing

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with torch in extended left hand and scroll in downward right hand. On sides (1) ABPAXAC, (2) EMAMAPOC.

Sard; vase-formed, $6\frac{1}{2} \times 3\frac{1}{2}$ (perforated across neck and downwards). 2nd Short Coll. (Lot 30): 1891.
[Plate XIII.]

In this sard pendant we find another departure from green jasper as the material for Abraxas gems. The form is as unusual as the stone, being that of an elegantly-shaped narrow vase, composed of two scarabs with their bodies conjoined below and their backs set outward, one of these bearing the figure of Abraxas holding a shield inscribed IAω, while the other bears the figure of the jackal-headed Anubis.

In some of the Gnostic systems Anubis plays the part of Hermes Psychopompos, the conductor of initiate souls along the perilous stages of their progress to the realms of supreme rest. But in the present case the phallic appearances seem rather to connect him with the Cynocephalus Baboon, so frequently figured on talismans. The legend pertaining to him here—EMAMAPOC—seems to be a form of HNAMEPω, which often accompanies the baboon, and is supposed by King (*Gnost.*, p. 208) to be equivalent to MAPωHNE, "Enlighten our eyes," suggesting that gems of this class were used as amulets against ophthalmia. (King, *Cat. New York Mus.*, p. 39, No. 54.) The legend belonging to the other figure is, naturally, ABPAXAC.

N 7. ABRAXAS DEITY, with asinine head (*fr.*, *hd. l.*).

Armoured body, ass's head (as of the deity Set), open-mouthed and long-eared; serpent legs circularly coiled, ends barbed; right hand holding shield, left raising down-pointed sword. In field, overhead, IOIA.

Green Jasper; ov. $3\frac{1}{2} \times 3$. Gold ring. Rey.: 1881.
[Plate XIII.]

The occasional, though rare, substitution of an asinine for the ordinary gallinaceous head of Abraxas illustrates the connection of these talismanic stones with Egypt and its ideas, for the asinine god Set was an important deity in that country, at certain periods adored, at others detested, and under the name of Typhon regarded as the very Principle of Evil. In the present case the intention may have been to identify IAω with Dionysos, with whose mysteries the ass was specially associated, and the talisman thus varied most probably related to generative functions.

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Above the ass-headed deity appears the legend IOIA, which is merely IAω disguised, as we so frequently find it, by changes and additions in the lettering. In one of his books King figures a similar asinine Abraxas, and I once had the chance of buying another, on hæmatite—but I doubted it, owing to the mechanical precision of its workmanship. Rather to my surprise, I obtained the present green jasper specimen at a shop where I had sometimes found Sassanian and Indian gems, but none of other nationalities. Under N 43 the subject of the ass-headed deity will be more fully discussed.

N 8. ABRAXAS DEITY, and Male Figure above an Eagle.

Obv.: Abraxas figure from chest downward, wearing skirted cuirass, serpent legs once and half curved; towards him, lower half of male figure (*r.*) wearing short tunic, legs bare; from right hand proceeding lightning, downward *l.* Below figures, eagle (*r.*), head (*l.*), wings raised and open, feet apart, standing on a bar. Round eagle, ΨAI. *Rev.:* ⊀ ⊐ ⊕ ⊬.

Crimson Jasper; fragment, upper third part lost; ov., original size *c.* 9 × 6. Silver swivel. From the Haurân. Constantinople, Aln.: 1878.

The top of this crimson jasper having been broken off, the male figure cannot be identified, as only the lower part of his body remains. The serpent legs of the Abraxas are quite distinct. Round the eagle, which is designed with a good deal of spirit, are scattered the letters that form IAω; the reverse is inscribed with cipher characters.

N 9. CHNUPHIS, human-headed serpent, with eight-rayed crown (*fr.*).

Obv.: Face full front; body erect in large single coil, within which five small ovoids; in field, to *l.* and *r.*, ⊹ and ✕ (defaced): magical signs. *Rev.:* CEMEC EIAAMΨ.

Green (red mottled) Jasper; ov. 5½ × 5. Silver ring. Montigny Coll. (Lot 559). Wtr.: 1887. **[Plate XV.]**

Another figure and another name, but equally a presentation of the Sun God. This serpent deity with a radiated head, generally leonine, but

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sometimes, as in this case, human, is most often spoken of as the "Agathodæmon," the supreme spiritual Principle of Good as opposed to all manifestations of evil. On gems, however, he is given a name variously spelt Chnuphis, Chnouphis, Choubis, Chnoumis,—equivalent to Chneph, the designation of an Egyptian deity.

That he represents the Sun is abundantly evident; not merely is his head adorned with solar rays, but the legend most frequently associated with him—as in the present case—**CЄMЄC ЄIΛAM** (or **ЄIΛAMΨ**), "the Everlasting Sun," plainly declares it.

Guardianship of the chest and stomach was the special function of these Chnuphis gems when used as talismans. They are generally on stones of green or greenish colour and partly translucent quality, such as plasmas or chalcedonies. The present gem is slightly exceptional, both as regards the human instead of the leonine head, and as being of an opaque material —green jasper mottled with red.

N 10. CHNUPHIS, human-headed, with mummy-cased body (*fr. l.*).

Obv.: Face full front, looking above mummy cerements encasing erect body, tail (*l.*) short, turned up and jointed; shell, ringed with lines below and girdled with single line crossed by \ and [; crest, six lines radiating from head. Above crest, **CЄMЄΘЄAA** (?). Along sides, **ANOX XOΛXNOVBIC.** In exergue, **IAω**, within border. Round margin, **IBAPAOIANTHC ⅂⅂[ΓIΓ]ANTOΠTOPHKTA.** Whole inscription reversed, except in last word, where the two initial letters are direct, and the two final inverted. *Rev.:* A large scarab, legs not shown, on ovoid plane slightly above level of field.

Red Carnelian; ov. hbz. $7 \times 4\frac{1}{2}$. *Rev.* $7\frac{1}{2} \times 5\frac{1}{2}$. 2nd Short Coll. (Lot 77): 1891. [Plate XV.]

A remarkable specimen, of a type so uncommon that it is not to be found in King's comprehensive volume. Matter, however, figures a Parisian gem nearly identical in design, but differing in the inscription and in the reverse, which in the present case bears only a large intaglio scarab-beetle, while in the French example it is inscribed with the "Z mystique" and other magical signs. (Matter, *Hist. du Gnost.*, vol. iii, p. 32; pl. ii^, 10.)

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As usual with him, Matter assigns religious meanings and functions to this strange Chnuphis, whose mummy cerements cause him to resemble an immense chrysalis. It expresses, he thinks, the regeneration of the soul for the life of immortality to which "Ophis Christos appelle la race sainte." Such may be its primary meaning, but the best explanation seems to be that given by King in describing a somewhat different design:—"a Mummy within the coils of a huge serpent"—"Perhaps a ticket given to a neophyte on his initiation, or else a charm to secure his peace in the grave . . . the corpse wrapped in the protecting embrace of the Agathodæmon." (King, *Gnost.*, p. 205; pl. iii, 1.)

The material of the present gem is very thick in form, and, of its kind, unusually well engraved. On the obverse the legend reads—"The Everlasting Sun; I am all Chnuphis," *i.e.*, "I am the Universal Genius of Good," or, according to Salmasius, "I am all golden."

N 11. CHNUPHIS, lion-headed, with seven-rayed crown (*l.*).

Obv.: Head in profile, tail in single loop across centre of erect body. Round field, **ΓΙΓΑΝΤΟ ΠΑΝΤΟΡΗΚΤΑ ΒΑΡΟΦΟΝΤΑ ΒΑΡΟΥΦΕΙΤΑ.** *Rev.:* **ΧΝΟΥΒΙ**, and barred triple **S**.

Plasma; ov. cx. 7 × 5. Gold swivel. Athens, Rhp.: 1880. **[Plate XV.]**

Larger than usual in size, better in workmanship, and finer in material, being on a richly tinted, dark-green plasma. The main inscription is a complete version of the giant-scorning legend—which occurs in brief on the Abraxas talisman lately described (N 4). The reverse bears the name of the deity:—**ΧΝΟΥΒΙ**, accompanied by that extremely frequent magical symbol, the barred triple S, the meaning of which is unknown.

N 12. CHNUPHIS, lion-headed, with three-rayed crown (*l.*).

Obv.: Standing on twice-coiled tail; in upper field, **ΧΝΟΥΒΙC.** *Rev.:* Barred triple **S**.

Grey Chalcedony; ov. 5 × 4. Gold ring. Constantinople, Aln.: 1878.

A poor specimen on dull grey chalcedony; bought at the outset of my collecting period.

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N 13. CHNUPHIS, with twelve-rayed crown, standing on a cista (*l.*).

Obv.: Lion-headed serpent, erect, tail in double coil; on either side, ΑΝΟΧ ΧΝΟΥΒΙϹ. Round field, ϹΕΜΕϹ (Ε)ΙΑΑΜ and ΓΙΓΑΝΤΟΡΗΚΤΑ ΒΑΡΩΦΙϹΤΑ. *Rev.:* Triple S, barred Z, double cross, each thrice.

Chalcedony; ov. cx. $5\frac{1}{2} \times 4\frac{1}{2}$. Gold swivel. Fwh.: 1878.

The serpent here "stands upon the circular cista, whence his representative used to emerge at the Ophite Eucharist." (King, *Gnost.*, p. 235.) He declares his name in the legend ΑΝΟΧ ΧΝΟΥΒΙϹ, I am Chnuphis; while the other legends:—ϹΕΜΕϹ [Ε]ΙΑΑΜ, the Everlasting Sun, and ΓΙΓΑΝΤΟΡΗΚΤΑ ΒΑΡΩΦΙϹΤΑ, proclaim his nature and functions. The reverse is strongly fortified with magic, bearing those potent signs the triple S, the barred Z, and the double Cross, each thrice repeated.

This gem is on a pale chalcedony. Wrongly, perhaps, I have always suspected it, something in the engraving having too modern an air.

N 14. CHNUPHIS, lion-headed, with seven-rayed crown (*l.*).

Obv.: Head in profile, body in large single coil, tail pendent. *Rev.:* ΖΟΡΟΡ ΜΟΡΦΕΡΓ ΑΡΜΑΡ ΒΙΟΥΦΦΙΡΙΧΤΕ.

Plasma; oct. $3 \times 2\frac{1}{2}$. Silver swivel. Montigny Coll. (Lot 573): 1887.

On a very small octagonal plasma. The reverse bears an inscription of four words. Of these the first three are identical—allowing for variations in spelling—with the words beginning the legend so often occurrent on talismans of the "Mystic Vase" type, which fall to be afterwards considered.

N 15. CHNUPHIS, lion-headed, with nimbus and seven double rays (*l.*).

Erect, standing on tail point, body in two flat curves. On bevel, ΓΙΓΑΝΤΟΡ(Η)ΚΤΑ ΧΝΟΥ(ΒΙϹ).

Green Jade; ov. lcx. 4×3. Gold ring. Constantinople, Aln.: 1878.

The material seems to be jade, of a pale green hue.

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N 16. CHNUPHIS, uncoiled, lion-headed, with twelve-rayed crown (*l.*).

Obv.: Nearly straight, standing on point of tail. *Rev.* (set uppermost in ring): Barred triple **S**, round which, **COPOOP MEPΦEPI APBAPMA ΦPIOVPIΓ Ƶ.**

Brown Chalcedony; ov. cx. $5\frac{1}{2} \times 4$. Gold ring (French, negro-head stamp). Fwh.: 1879.

The serpent on the obverse is in no way remarkable, except in being uncoiled. The well-cut inscription on the reverse is the formula referred to under N 14, which will be dealt with further on.

N 17. ISIS-DEMETER, enthroned and holding a casket (*r.*).

Diademed, robed, seated on throne with high ornamental back; right hand across body, left hand upon knee, holding flat cylindrical basket. In *r.* field, **WHEVX**: reading direct from stone. (**MHEΛX**: direct from impression).

Green Jasper; ov. $6 \times 4\frac{1}{2}$. Gold ring. Fwh.: 1878. **[Plate XIII.]**

A large majority of Gnostic or talismanic gems deriving their origin from Egypt, it is not surprising that the great goddess Isis, whose worship became so prevalent, both in that country and the whole Roman Empire, about the time of the Christian era, should frequently occur as a subject in the designs they bear.

Sometimes she is represented with her own peculiar attributes, but oftener perhaps she appears in the guise of some other female deity whose functions are mingled with her own, for, from some points of view, she is the Universal Goddess, in whom is merged all divinity on the passive or feminine side.

According to Apuleius, Isis says of herself:—"I am Nature, the mother of all things . . . the Pessinuntian mother of the gods . . . the Cecropean Minerva . . . the Paphian Venus . . . the Diana Dictynna . . . the Stygian Proserpina . . . the old goddess Ceres . . . Juno . . . Bellona . . . Hecate . . . Rhamnusia." (Bonwick, *Egyptian Beliefs*, p. 145.)

The present intaglio, roughly engraved, belongs to a type not very clearly

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defined, but the robed, diademed, and enthroned female figure, accompanied by a mystical inscription, may well represent Isis in the character of Demeter, great Mother Nature. On her knee she holds a casket; this is the chest stored with mysterious objects which was carried in the processions of Isis worship. The inscription is inexplicable, whether read **WHEVX** from the stone or **MHEΛX** from the impression.

No definition of gems of this type is to be found in King's books, nor, to the best of my knowledge, elsewhere. (*See* King's *Gnostics*, pl. iv, 8, p. 210, for a somewhat similar design.)

N 18. ISIS-DEMETER, enthroned (*l.*).

Female figure (*l.*), hair in diadem, seated on un-backed cross-barred chair; robe across left shoulder, round waist, and falling over legs; left hand resting on throne; right shoulder bare, hand forward holding bowl or casket, beneath which, on field, object like *crux ansata*, with its circle snake-formed. Round field, **ΔAMΩNIKΩC.**

Green Jasper; ov. 5 × 3½. Silver swivel. [Cyprus.] Lawrence-Cesnola Coll. (Lot 546): 1892.

This intaglio on green jasper also seems to represent Isis in her character of Universal Mother. She likewise holds a casket, and beneath it appears an object like a *crux ansata* with its circle formed by a coiled serpent. The design is better than the execution. The legend is very distinctly inscribed.

N 19. ISIS, with ANUBIS and a Worshipper (*l.*).

Isis standing *fr.* head *l.*, with vulture cap and lotus on brow; wearing tunic over long drapery; left hand down, holding situla; right hand forward, grasping outstretched right hand of beardless man (*r.*) kneeling on right knee, hair in diadem, wearing tunic and short chiton. Behind Isis, Anubis, in short chiton, standing *fr.*, his jackal-head *l.*; holding a palm-branch in right hand, and in left a

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square-headed caduceus. In field, behind worshipper, BE, and behind Anubis K (or R) and F (or E).

Plasma; ov. lcx. Gold ring (French). Fwh.: 1890. **[Plate XIII.]**

Remarkably pretty in design, and far beyond the common in execution. Isis, a dignified robed figure, with vulture cap and lotus on brow, extends a gracious hand to a worshipping man who kneels before her; at her back stands the jackal-headed Anubis, holding in one hand a palm-branch and in the other a caduceus. The inscription—a reward—seems to indicate that this gem is the token of an honourably completed initiation, through which the neophyte has secured the protection of the great deities, throughout his life on earth and its continuance after death.

N 20. ISIS, supporting the head of the infant HARPOCRATES (*l.*).

Obv.: Long-robed female figure, with scarf in loop and streamer, kneeling (*l.*) on edge of flat object (bowl or casket ?); head in profile and crowned with four long leaves spread fan-like upwards; her arms forward, supporting head of a naked boy, seated (*l.*) before her, his hands on his knees, a sphere on his head. *Bezel:* ЄΑΙΡΑΛΙΘVΟΝΟΜΕΝЄΡΦЄΙΒWΗ. *Rev.:* ΙΑЄΗWΒΑΦΡЄΝЄΜΦΗΝΟΘΙΛΑΡΙΚΡΙΦΙΑΜΙVЄΑΙΦΙΡΚ.

Mottled Green Jasper; ov. 5 × 4. Silver swivel. Athens, Rhp.: 1897.

The design is unusually graceful and attractive; unfortunately the engraving of it cannot be highly praised. The mother-goddess, robed and crowned with four long and slender leaves, kneels on a large casket and leans tenderly forward, placing her hand on the head of a naked boy, disc-crowned, who sits before her on the casket. He, no doubt, is Harpocrates, the delicate new-born sun or the vernal period of the year; the allegory may be that the innate powers of nature are called upon to assist the solar power under circumstances such as these.

The reverse and bezel both bear long Coptic inscriptions, undivided and unintelligible.

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N 21. ISIS-HATHOR, crouching, her hands resting in her lap (*fr.*).

Obv.: Naked, hair long and straight; almost sitting, both knees bent, left turned in. Round margin, **ΟΜΦΑΛΗ**. *Rev.:* A springing antelope (*l.*).

Red Jasper; ov. 5 × 4. Gold swivel. Constantinople, Aln.: 1878.

This naked female figure, very coarsely cut, belongs to the occulter worship of the feminine or passive principle in nature, as evidenced both by the attitude and by the inscription. In King's *Gnostics* there appears a figure of similar type, which he describes as:—"Athor seated with her legs extended" (p. 220; pl. ix, 2).

Such designs bear a relation both to the subject of the "Mystic Vase" and of Hathor as Aphrodite Anadyomene. In the British Museum Gem Catalogue, No. 189 shows Hathor displayed, with the inscription **ΑΡΩΡΙΦΡΑCΙ ΟΡΟΡΙΟΥΘ**, and No. 333 gives Hathor raising her leg, with the inscription **ΑΕΤΟ ΟΡΩΡΙΟΥΘ ΕΙΔΕC**. On its reverse is a globular object with wavy rays proceeding from its circumference. The present gem bears on its reverse a springing antelope, always a nocturnal and lunar animal in ancient mythologies.

N 22. ISIS-HATHOR, as Aphrodite, fastening her sandal (*l.*, *hd. r.*).

Obv.: Standing nude, right leg raised, right hand touching heel, left hand dropping four small objects—cross, crescent, and two iron nails (?). *Rev.:* **ΑΡΟΡΟΦ-ΡΑCΙC.**

Lapis Lazuli; ov. 4 × 2⅜. Gold swivel. Sch.: 1880.

Aphrodite nude to the waist, her right leg upraised and her right hand brought to the heel, as if fastening her sandal, though some other action may be intended. The action of the left hand has evidently some talismanic meaning. Very rudely engraved.

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N 23. ISIS-HATHOR, as Aphrodite Anadyomene, uplifting her tresses (*fr.*, *r.*).

Obv.: Nude to waist, standing with raised arms, on which circlets above elbow, uplifting tresses. *Rev.:* APPWPP♦PACIC.

Green Jasper; ov. $6\frac{1}{2} \times 4\frac{1}{2}$. Silver ring. Athens, 1881.

In no way remarkable. From her waist downward the rather gracefully designed goddess is lightly draped.

N 24. ISIS-HATHOR, as Aphrodite Anadyomene, standing beneath a star and a crescent (*fr.*, *r.*).

Obv.: Nude, standing with raised arms uplifting tresses; in upper *l.* field, eight-rayed star (sun); in upper *r.*, crescent, points inward. On bevel, ΑΛΧΘΕΝ ΙΨΡΟΠΡΗΡΙ ΑΜΑΡΖΑ ΚΑΨΠΑΚΕΡΡΑ. *Rev.:* The Seven Planetary Genii—Osiris (Sun); Hathor (Venus); Pallas (Mars); Demeter (Moon); Ass-headed God (Saturn); Khem-Amun (Jupiter); Anubis (Mercury)—arranged in two perpendicular rows of three on either side, with Anubis (*hd. l.*) in lower centre.

Lapis Lazuli; ob. bev. $7\frac{1}{2} \times 6$. Gold swivel. [Hahn Coll., Hanover.] Sch.: 1879. **[Plate XIII.]**

Without being finely engraved, this unquestionably ancient intaglio far surpasses most of its class both in workmanship and design, is rich and uncommon in the subject of its reverse, and may be viewed as comparatively valuable. A nearly exact replica of it is figured by Matter, taken from Molinet's "Cabinet de Sainte Geneviève;" the material is not stated. The inscription is identical. (Matter, *Hist. du Gnost.*, p. 86; pl. vii., 4.)

I do not know whether the Sainte Geneviève Collection still exists; if not, my gem may be the very gem referred to by Matter, who describes its subject as "Venus Hélène ou Ennoia, type de l'âme humaine . . . ramenée par le Sauveur à sa pureté primitive."

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On the reverse appear the seven Planetary Genii—Osiris (Sun), Isis-Hathor (Venus), Pallas (Mars), Demeter (Moon), Set, ass-headed, (Saturn), Khem-Amun (Jupiter), Anubis (Mercury)—arranged in two perpendicular rows of three on either side, with Anubis between them in the lower centre. These figures are all in Roman costume. According to the Ophites, the names of these genii are as follows:—Adonai (Sun), Iao (Moon), Eloi (Jupiter), Sabao (Mars), Orai (Venus), Astaphai (Mercury), Ildabaoth (Saturn). The soul on its way to the Infinite had to pass through the regions of the planets, each ruled by its own genius, beings somewhat material and therefore malignant. To obtain leave to traverse their domains a form of prayer was prescribed in each case. (*See* King, *Gnost.*, p. 88.)

Mr. Schmidt, from whom I bought this gem, informed me that it came from the Hahn Collection, about which I know nothing, except that it seems to have been chiefly or entirely Gnostic.

N 25. ISIS-HATHOR, as Aphrodite Anadyomene, standing beside a Man-headed Hawk (*fr.*).

Obv.: Nude, hands raised lifting tresses; hawk (*r.*) standing in profile, its male human head crowned with sphere, flanked in field by two seven-rayed stars. On cartouche in exergue, **XPAXNOM.** *Rev.:* **CWΘIC CIT XNOYM.**

Hæmatite; ov. 9 × 7 (*r.* edge broken, lower *l.* chipped). Silver swivel. Spratt Coll. (Lot 23): 1888.

Isis in the graceful guise of Aphrodite, fresh risen from the sea and lifting up her dripping tresses. Here she is nude, but in various other examples she is fully or partly draped, though her attitude is the same. On this large and clearly, but very coarsely, engraved hæmatite she appears standing beside a manheaded hawk, who is crowned with a disc, above which in the field are two seven-rayed stars. A human soul is frequently thus represented in Egyptian art; in this case the figure may be intended for some solar deity.

The unexplained word **XPAXNOM** is Coptic no doubt. The inscription on the reverse I believe signifies—"Sothis the abode of Chnoum." Sothis is the Egyptian name of Sirius, the dog-star. Khnoum, or Khem, is generally a ram-headed god, and is the same as Khnuphis, or very closely allied to him. Hathor—otherwise Maut or Satè—is his wife or female half. The deity Isis-Sothis was often invoked. (*See* Bonwick, *Egyptian Beliefs*, pp. 103, 313.)

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This talisman came from a small collection of gems formed by the late Admiral Spratt, who informed me, in conversation, that when he was stopping at one of the Greek islands, during a cruise in the Mediterranean, a peasant showed him a large intaglio bearing the figure of Venus, but so encrusted with some lime-like deposit that its merits were hardly discernible. Its owner, notwithstanding, put an extravagant price on it, and the Admiral determined to let it pass. Subsequently regretting his decision, he sought and found the peasant on his next visit to the island and secured the gem, which, after the removal of the incrustation, proved to be not only a fine intaglio, but remarkable as apparently representing that celebrated statue the Venus of Milo. Admiral Spratt wrote and printed a paper upholding that view, but the attribution seems to be doubtful. I have forgotten what became of this gem when the collection was sold, but, if I rightly remember, it fetched no very high price.

N 26. ISIS-HATHOR, as Aphrodite Anadyomene, approached by Ares (*fr.*, *r.*).

Obv.: Goddess, modius on brow, standing nude, uplifting tresses with both hands; Ares (*l.*), advancing, helmeted and armoured; hands on sides, upholding a horizontal serpent. In exergue, **OHHH HHHO**. *Rev.:* **APωPIΦPACI.**

Hæmatite; ov. 7 × 5. Silver ring. Mayer Coll. (Lot 344): 1887.

This figure, of which we have considered several examples, has been generally supposed, when it appears in Gnostic gems, to represent Sophia-Achamoth, for it was under that form that the Supreme Tetrad brought down Truth from heaven to display her to Marcus, the apostle of the Marcosianæ, as he describes it in his "Revelation." (*See* King, *Gnost.*, pp. 38, 211.)

The word on the reverse of the present gem—variously spelt **APωPIΦΦACIC**, **APPωPPΦPPACIC**, **APOPOΦPACIC**—is said to signify "the manifestation of Aroriph"—a name which perhaps bears relation to Aror, a designation of Horus. In the case before us probably no religious meaning is involved, and Aphrodite is collocated with Mars merely to form a potent talisman for procuring love or averting misfortune. Mars, it may be noted, was the special protector against diseases of the liver. (*Ibid.*, p. 206.)

The inscription in the exergue affords no clue. The workmanship is no better than usual.

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N 27. ISIS-HATHOR, as Aphrodite, with an Ophite worshipper and Eros (*l.*).

Obv.: Draped female figure in cippus, right hand to mouth, left holding head of serpent coiled round body; before her, naked male devotee (*r.*) dancing and holding serpent overhead; behind him, winged Eros, standing (*r.*) holding upright and horizontal rods, both serpent-twined. In centre, between goddess and devotee, ΛΦWPI ΠIWΦIC AXMI BΦVBACTI XAPI XAPI KVΠPI XAPI VΔPI XAPI. Behind Eros, HΛH. Round margin, ЏWΠIC WΔΔET FVA AZWPAXΘ . . . AXAPAZANE IXAPON . . IN·ΛΦXZ YЖBΠ. *Rev.:* On bevel, AEEHHHIIIΛʌΛΛΛ. ΛΛ. III . .

Chalcedony; lenticular, ov. $7\frac{1}{2} \times 5\frac{1}{2}$. Silver swivel. Montigny Coll., 1887 (Lot 580). Wtr.: 1888.

[Plate XIII.]

The Ophites were a sect of Gnostics which arose about the middle of the second century A.D. In their original scheme Ophis was a genius sent by Sophia-Achamoth—the daughter of Sophia, the Divine Wisdom—in the form of a serpent to induce man (Adam) to eat of the Tree of Knowledge, in order to defeat the malevolent schemes of her son Ildabaoth, the creator, and afterwards the enemy of mankind.

In course of time the Ophites divided into two sects, the newer viewing Ophis as hostile and malignant, while the older sectarians, retaining the Egyptian veneration for the Agathodaemon, the Chnuphis serpent, regarded Ophis as identical with Sophia-Achamoth, or with Christos. They employed a live serpent to encircle and consecrate the loaves to be partaken of in their Eucharistic Supper. (*See* King, *Gnost.*, pp. 31, 32.)

The present gem evidently belongs to the latter class, for it represents a scene in which the serpent holds a principal and honourable place. The figure on the pedestal, as the first word in the inscription shows, is none other than Isis-Hathor, and she is receiving worship from a naked devotee who dances before her holding a serpent above his head, while, behind him, Eros uplifts a serpent coiled upon a pole.

It is a remarkable gem, most probably unique. In spite of the roughness of the workmanship, the general effect is rich, owing to the numerous figures and inscriptions that crowd the surface. On a convex white chalcedony.

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N 28. ISIS-HATHOR, as Aphrodite, typifying the three-fold Moon (*fr.*, *l.*).

Head profile, diademed; standing, nude; left hand on lower body; right arm extended, hand open. Round margin, **ISA TREN ISA BIN ICIVNASI** (last letter between feet of goddess).

Sard; ov. 3 × 2½. Gold ring. Fwh.: 1886.

On sard, somewhat more carefully cut than usual. The figure stands entirely nude, her left hand covering the lower part of her body. The long inscription seems to relate to Isis as representing the moon in its three-fold aspect—waxing, full and waning. Isis is the moon, or the earth fecundated by water, the issue of Osiris.

The inscription seems to read: Isis three-fold, Isis two-fold, Isis one. In the third instance Isa is changed to Isi to obtain the single line in the letter I. For the three-fold Isa the A is formed in three lines, for the two-fold Isa it is in two lines only. The S in the Isi preceding Una is formed as C (unlike the rest) to symbolise the moon's crescent. The unity of the goddess appears in the single figure and the single letter I between her feet, also in the single raised thumb of her outstretched right hand. The trinity is shown in the conjunction of the left arm and hand with the legs, suggesting the *triquetra* moon-symbol, and more plainly in the joined three fingers of the outstretched hand, the fifth being nearly hidden.

The name Isis is found in many various spellings—Isa, Ida, Ila, Misa, Sisis, &c.

N 29. ISIS-HECATE, in triple form, holding serpents, swords, and torches (*fr.*, *r.*, *l.*).

Obv.: Three female figures united, each in long drapery and crowned with modius. Central figure holds two downward serpents; the others, respectively, two upright swords and two upright torches; in upper field, an up-pointed crescent and an eight-rayed star. In exergue an inscribed tablet. Inscription to *l.* of figures, **ΑΡΑΓΟ ΜΡΑΙ ΡΕCΧΕΙΡ ΑΛΧΘΕΝ ΕΒΟΥΗ ΓΙΓΑΝΤΟΡΗΚΤΑ ΧΝΟΥΜΡ ΑΒΡΑCΑΞ ΧΜΡΧΜΡ ΒΟΥΒΑΙΜΧΝΕΜΕΙΝΕ.** Inscription to *r.* of figures, **ΜΡΗ . . ΑΛΡΟ . . ΕΙΕΥ . . . ΥΕΜΕΙΕ . ICPMCI:**

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ΣΙΦΕΡΜΕΥΧΘΕΝΝΒΙΩΜΑΧΩΡ ΚΟΜΒΕΑ ΑΧΡΙΧΘΩΝ. On tablet, ΜΑΣΚΕΜΑΙ ΜΑΣΚΕΜΩΘΗΝ ΟΥ ΚΕΝΤΑΡ ΑΩΟΙΕ Ο ΒΑΡΖΑ ΓΡΑΥΦΜΑ ΟΥ ΟΓΟΥΝΞ. *Rev.:* Four-winged deity, standing on a lion (nearly effaced); towards *l.*, male figure, with equine head and female bosom, carrying water-bucket; towards *r.*, similar figure (nearly effaced). Round field, remains of an inscription.

Hæmatite; ov. 1 3/8 × 9. Silver swivel. Londesborough Coll. (Lot 100). Mlr.: 1879. **[Plate XIII.]**

Isis, again as the moon-goddess in a three-fold aspect, but here represented as a ruler of the Nether World:—"Terret, lustrat, agit, Proserpina, Luna, Diana." Isis, indeed, as we have seen, was held to include all goddesses in herself, under every name and title. An ancient inscription found at Capua declares that she is one and all things:—"Tibi unaque es omnia dea Isis." (Bonwick, *Egyptian Beliefs*, p. 145.)

She wields serpents, torches and swords, to scare away the demons combated by her consort Abraxas. (*See* King, *Gnost.*, p. 202.) The immensely long inscriptions in the field have not been translated, but some of the words are recognisable.

On the right of the goddess the first part of the text is damaged. On a tablet in the exergue is a legend protective against the "Centaur," the Night-mare, and some other evil influences designated "Ogounx." (*See* N 58.)

The figure on the reverse is probably the chief Decanus of the sign Leo, (*see* King, *Gnost.*, p. 215; pl. vii, i.), and towards the left is a male figure, with a horse's or jackal's head and female bosom, who carries a water-bucket. In King's *Gnostics* (p. 222; pl. x, 1) we have an example of a somewhat similar personage (there termed Anubis) who similarly possesses a female bosom on a male body. Another figure occupies the other side, but, as well as a long inscription in the field, it is defaced beyond recognition.

The engraving of this large hæmatite is as coarse as usual, and has suffered much from abrasion. The inscription might prove interesting if translated.

N 30. A PRIESTESS, holding a leafy branch (*fr. l.*).

Obv.: Female figure, standing *fr.*, head *l.*, wearing long drapery, and left hand holding up end of scarf passing round legs below hips; on her head a veil falling over

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left arm and shoulder, nearly to ground. Her right hand downward, holding a downward branch, double-forked, with ten small leaves. Round margin: **CΘENEXEC COVΘIC.** *Bezel:* **CΘENEXE COVΘIC.** *Rev.:* **PINΘ ΔIONVCION ΠPA.**

Green Jasper; ov. 5½ × 4 (broken across and mended). Silver swivel. Athens, Rhp.: 1897.

Whether in design or execution, this gem is superior to most of its class, the robed and veiled priestess being a dignified and graceful figure. The accompanying inscriptions are divided into words and may perhaps be susceptible of translations. Round the margin we read:—**CΘENEXEC COVΘIC,** and the same is inscribed on the bezel. **COVΘIC** is equivalent to **CΩΘIC,** which we have already met with in N 25; as there stated, it is the Egyptian name for Sirius, the Dog-star. On the reverse is the legend:—**PINΘ ΔIONVCION OPA,** in which the central word plainly connects the subject with the rites of Dionysos.

N 31. VICTORY, placing a gift on a portable altar (*r.*).

Obv.: Profile, hair in diadem, wearing long and short tunics; standing, wings downward, top of left wing forward; with both hands depositing gift. Altar, five-barred pole, with tripod base. *Rev.:* **IAW ΓABAW ABPACAΞ.**

Onyx-Agate, banded white; ov. 6½ × 4. Silver ring. Montigny Coll. (Lot 557): 1887. **[Plate XV.]**

Were it not for the inscription on the reverse there would be no reason for classing this intaglio with Gnostic gems. The design is fairly good, and the engraving seems to be entirely in point-work, imitating archaic methods. The stone itself is pretty—a very black onyx-agate banded with white.

N 32. PSYCHE, bust of, with small dove-like wings (*l.*).

Obv.: Head in profile, olive-wreathed; roll of hair on brow, drawn up and fastened at back; left shoulder and

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bosom bare. Round field, ... NOY XUKEA. *Rev.:* ΘOMKP σ◆◆.., and TPAΠE IXMH◆....

Onyx (pale); ov. cx. $6\frac{1}{2} \times 5$ (upper *r.* lost). Gold swivel. Constantinople, Aln.: 1878.

This pleasing little intaglio is so superior in style to most gems of the Gnostic tribe, that one could hardly class it with them were it not for the Coptic inscriptions that appear on both its faces—imperfect owing to a fracture, which happily has not affected the graceful bust which forms the whole design.

N 33. MYSTIC VASE, with central omphalic sign (*fr.*).

Obv.: Inverted; on six-legged stand, handle on *l.*, upright lines from *r.* side meeting in point; hoops round vase's neck and mouth; proceeding from rounded base (placed upward), seven serpentine jagged lines; in centre, short straight boss, resembling a handle loop. *Rev.:* ◆PWPIOV◆.

Hæmatite; ov. $4\frac{1}{2} \times 3\frac{1}{2}$. Silver swivel. Montigny Coll., 1887 (Lot 574). Wtr.: 1888. **[Plate XIV.]**

We have now arrived at a class of talismanic gems of frequent occurrence and very fully represented in this collection—a class of strange and mystical design; whose object and meaning, however, are sufficiently plain, though erroneous theories regarding their character, originally put forth by Matter and other learned writers, have gained large acceptance and appear to be still influential in the nomenclature of ordinary catalogues.

In their simplest form these gems exhibit a globular vase, generally ovoid but sometimes rounder and flattened, which is placed mouth downwards on a low table with several plain vertical legs. From the bottom of the vase, which is set uppermost, two serpents usually extend horizontally to either side; and from the mouth a stream of water rushes forth on one side, above what appears to be a sort of handle projecting from the base of an outer leg of the table. This handle is very plainly shown in No. 294 of the British Museum Collection, the mouth of the vase being in that case set uppermost. Sometimes the vase is marked with a central spot, and other variations are common. Invariably, or nearly so, the reverse bears the inscription OPωPIOVΘ, or OPOPIOVΘ, said to be an invocation of the great sun-god Horus. Of eighteen specimens of this class in

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the British Museum Collection thirteen are inscribed "Ororiouth," two are uncertain, and three are without it. In my collection of these gems, numbering thirteen, there is only one exception.

In the more elaborate examples three or four figures of deities stand upon, or above, the horizontal serpents that proceed from the upturned bottom of the vase, and in these cases one oftens finds a certain long formula—very variously spelt and more or less varied in the wording—encircling the composition, which itself is generally surrounded by the serpent with its tail in its mouth, the sign of Eternity, implying relations with the higher world.

Following his usual method, Matter assigns an elevated religious significance to these designs. In his view the vase is no less than the "Vase of Sins," the receptacle in which the Egyptian placed the entrails of an embalmed corpse, which was held up before the gods, with deprecatory prayer, as containing the cause of all the sins committed by the deceased during his life, and therefore the sole portion of him deserving punishment. The whole scene is accordingly termed by this writer a "Pyschostasia"—the weighing for final judgment of a soul which has commended its interests to the care of the deities exhibited in the design. But, as King remarks in his *Gnostics* (p. 111), this display of the sin-bearing vase would be a most unlikely subject to figure on an amulet designed to attract the favour of the heavenly powers. Nor do the older writers favour Matter's theory—*e.g.*, "Mercurius . . . supra canales binos vasis Nilotici" (Chiflet, *Macarii Abraxas*, p. 100). "Vase du Nil" (*Cabinet de Gorlée*, Lamy, ed. 1778; vol. ii, 12; pl. ccvii).

Fortunately a specimen exists, has long been on record (*see* Montfaucon, Vol. ii., part ii; p. 372; pl. clxviii), and may be seen among Matter's own illustrations (*Hist. du Gnos.*, pl. ii^{c}, 4), which bears a decipherable inscription that places the use and meaning of these amulets beyond a doubt. On its obverse in a Coptic inscription (not otherwise read) the proper name "Stratinna" appears, and on the reverse we find, in barbarous Greek, the legend:—"Tasson tēn mētran tēs deina eis ton idion topon O ton kuklon tou èleiou: Place the womb of such and such a one in its proper place O thou Circle of the Sun." Obviously a general amulet or prophylactic against "prolapsus uteri" and other feminine ailments, given a particular application, after its purchase, to a woman named Stratinna. The word Μητρικόν, uterine, occurs on other examples of the Vase talisman with a similar meaning. The "Circle of the Sun" is the navel, which marks the natural position of the organ in question.

Isis, the peculiar goddess of maternity, is often figured as holding aloft a conical object, flattened in front and exhibiting a triangular orifice, ". . . [not an udder nor a persea plum] . . . simply the female uterus." (King, *Gnost.*, p. 222.) A vase of the class now before us might therefore be properly termed a *Metrikon*, but I have preferred to adopt the more generalised title—a Mystic Vase.

Thus far I have followed King, but there are details, on which he offers no guidance, that seem to lead one a little further. What, we may ask, is

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that stream of water that issues from the vase; what is the use and meaning of the handle attached to the horizontal table which the vertical legs uphold? Why, also, are those legs so numerous and so invariably of the same pattern?

I can find no certain answer, but am inclined to think that some sort of filtering apparatus is intended, some process through which the leverage of the handle forces the sacred Nile water through tubes beneath the vase, in which it receives purification before entering the *metrikon*, circulates through it, and finally gushes forth in a clarified and holy production. The serpents above, which extend from the upturned bottom of the vase, have doubtless some mystical value, and in the parallel representation of Chneph or Canopus as a human-headed vase, used for purifying the Nile water, we often find two asps placed upon either side. (*See* King, *Gnost.*, p. 89.) But it must be noted that the serpents above the *metrikon* are not always present, their place being sometimes occupied by plain horizontal lines, and sometimes by irregularly waving short lines proceeding in various directions and rather suggestive of flames than of serpents or of jets of water.

Isis in one of her characters was the Earth fecundated by the waters of the Nile, hence water, as the issue of Osiris, was carried in a vase in her processions. (*See* King, *Gnost.*, p. 42.) On the Stratinna stone, Isis, Chneph the Agathodæmon, and Phra the hawk-headed sun-god, are the deities who stand above the uterine vase.

It is remarkable that King, in his book dealing so copiously and almost exhaustively with Gnostic and Talismanic subjects, does not furnish a single illustration of the present class. Yet few are more common; for, as remarked above, there are thirteen in my own collection (and might have been more) and in the British Museum there are eighteen known to me, and probably others unnoted.

The intaglio at present under view is one of the plainer class, exhibiting only the *metrikon*, and its own special adjuncts. But few of these gems are absolutely identical, and this one is not without its peculiarities—the omphalic mark is larger than usual and strangely formed like a loop or handle; the handle of the lever is also looped; the water-jet issues upwards in two jets; and, in place of the two serpents above, a number of short wavy lines proceed from the bottom of the vase and form a sort of tangle, either of snakes or of flames of fire. The reverse, as usual, bears the word **ΟΡΩΡΙΟΥΘ**. The material is the practically invariable hæmatite.

N 34. MYSTIC VASE, with omphalic centre and serpent border (*fr.*).

Obv.: Inverted; on six-legged stand, handle at *l.*, and an upward line from *r.*; raised circle in centre of vase; from rounded base (placed upwards) three wavy lines

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conjoined below. A raised rim bordering outline of vase. A coiled serpent border. *Rev.:* **OPWPIOYΘ OPWPIOYΘ.**

Brown Hæmatite; ov. hbz. 5 × 3. Silver swivel. Fwh.: 1878.

An intaglio on brown hæmatite, of the same character as the preceding but even rougher in workmanship. The body of the vase is here flat and surrounded by a plain border; in the centre a small circular coil forms an omphalos. Three wavy jets proceed from the upturned bottom, and a serpent, tail in mouth, encompasses the whole.

N 35. MYSTIC VASE, with seven-legged stand and serpent border (*fr.*).

Obv.: Inverted; on seven-legged stand, handle at *r.*; from rounded base of vase (placed upwards) two serpentine lines curving outwards; from either side of mouth, two straight, downward lines. A coiled serpent border. *Rev.:* **OPWPIOYΘ.**

Hæmatite; ov. 4½ × 3½. Silver swivel. Athens, Rhp.: 1880.

A very poor specimen, devoid of interest.

N 36. MYSTIC VASE, with undulated streams falling from its mouth (*fr.*).

Obv.: Inverted; on seven-legged stand, handle at *r.*; from rounded base (placed upwards) two serpentine lines curving outward; from either side of mouth two undulated downward lines. A coiled serpent border. *Rev.:* **OPWPIOYΘ.**

Hæmatite; 4½ × 3 (margin much chipped). Silver mount. 2nd Short Coll. (Lot 74): 1891.

Without any special interest.

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N 37. MYSTIC VASE, beneath Isis and another Deity (*fr.*).

Obv.: Globular vase, inverted, on stand with long barred handle at *r.*; from upturned base of vase two double-curved serpents (*r.* and *l.*); standing on which, robed goddess (*l.*) facing vestiges of defaced figure; in field, remains of letters. *Rev.:* ◆PWPI◆V◆.

Hæmatite; ov. 4 × 2. Gold ring. Fwh.: 1878.

A small and much-worn intaglio. The robed figure of Isis is fairly distinct, but the other figure has been nearly obliterated.

N 38. MYSTIC VASE, beneath Isis, Anubis, Chnuphis, and Harpocrates (*fr.*).

Obv.: Globular vase, mouth down, on six-legged stand with barred handle at *r.*; from body of vase three wavy lines to *l.* and two to *r.* Standing above vase, modius-crowned, robed goddess (*r.*) and jackal-headed mummy (*r.*), facing lion-headed serpent (*l.*) and persea-crowned mummy (*l.*); round all, a coiled serpent border. Within circle of serpent, AEHIOVW; round margin, I-□P□□P MEP◆EPI APKAPMAP◆PI□VPIΓ ЗИИИ$\bar{Z}$. *Rev.:* □PWPI□V□ ИИИ$\bar{Z}$.

Hæmatite; ov. 6½ × 5½. Gold swivel. W. Hunt: 1878. **[Plate XIV.]**

This is one of the best of its class; of large relative size, engraved on a beautiful silvery hæmatite, and in a style which, though of the usual coarse wheel-work, is far superior to what is ordinarily found on gems of this nature, the details and lettering being fairly careful and distinct.

I owe this specimen to Mr. William Hunt—a leading partner in the Hunt and Roskell firm—for, knowing my interest in Gnostic gems, he one day very kindly presented it to me, informing me at the same time that it had been for some while in his possession, but saying nothing as to its previous history.

It is remarkably full in every detail, and I know no more complete

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example of the *metrikon* with all its adjuncts. On the horizontal lines, which take the place of the two serpents that frequently proceed from the upturned bottom of the vase, stand four figures of deities, whose presence gives power to the talisman.

On the right of these—as seen on the stone—stands a swathed figure crested with persea leaves, whom I believe to be Harpocrates, the rising sun; next to him is Chnuphis, the lion-headed serpent; after whom Anubis, swathed mummy fashion; and finally Isis, fully draped, a modius on her head. Encircling all is the serpent with tail in mouth, including within its compass the seven vowels, AЄHIOVѠ.

Round the margin comes the long Coptic inscription—already referred to under N 33. The meaning has not been explained. OPOOP seems to be an address to Horus; the final Γ in ΦPIOVPIΓ should be T, the word thus corrected signifying "Sol Custos," a designation of the same god. MЄPI is "meridies," ΦЄPI is "præclara," "gloriosa." (Tattam, *Lexicon.* It is strange how often on these gems Γ is substituted for T in the word ΦPIOVPIT. The same error sometimes occurs in other words.) The reverse bears the usual formula, in this case followed, as also is the long inscription, by three reversed N's and a barred Z, doubtless with some magical intention.

N 39. MYSTIC VASE, beneath Isis, Anubis, Ptaḥ (?), and Osiris (?) (*fr.*).

Obv.: Globular vase, flattened, mouth down, on seven-legged stand with barred handle at *r.*; from mouth of vase two straight downward lines to *l.*, and one to *r.* Standing on two horizontal waved lines from bottom of vase, robed goddess, winged and modius-crowned (*r.*), behind whom a serpent, and a jackal-headed mummy (*r.*); these facing a persea-crowned lion-headed mummy (*l.*), and a robed modius-crowned god. In field, under goddess, IALЦ (worn). Round all, a coiled serpent border. On outer margin, five small lines, remains of an effaced inscription. *Rev.:* OPWPIΦYΦ.

Hæmatite; ov. 6 × 4½ (top chipped). Gold ring. 2nd Short Coll. (Lot 74): 1891.

It is difficult to identify the four deities that crown the composition, the engraving being very coarse and indistinct.

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N 40. MYSTIC VASE, beneath Isis, Ptaḥ, and a Lion (*fr.*).

Obv.: Globular vase, mouth down, on six-legged stand with handle at *r.* Standing above, on two wavy lines from upturned base of vase, robed goddess, with raised right hand (*l.*), between a straddling double-headed figure (*fr.*) and a lion (*r.*). Round all, a coiled serpent border. Within serpent circle, **OPWPIOVΘ AEHIOVW.** Round margin (some letters doubtful), **OPOOP MEPΦEPI APKAPMA ΦPIOVIPIΓ ΣΣ<.** *Rev.:* Much effaced. In centre, globe, whence serpentine rays, around which scattered letters, **IE, A, I, H, Є, V, Z,** &c.

Hæmatite; ov. 5½ × 4½. Gold ring. Constantinople, Aln.: 1878.

A rather good specimen on hæmatite. The protective figures here consist of the dwarfish, bow-legged, persea-crowned Ptaḥ—as Ptah-Sokaris-Osiris, "the Egyptian *logos*, the giver of life, the good god . . . the latent germ to be developed in perfect beauty and fitness" (Bonwick, *Egyptian Beliefs*, p. 108)—on the left; a lion—the sun-god's attribute—on the right; and in the centre, with hand upraised, the fully robed figure of Isis, on a slightly larger scale than the rest.

The radiated globe on the reverse is perhaps a type of the sun.

N 41. MYSTIC VASE, beneath Osiris, Ptaḥ (?), and a Lion (*fr.*).

Obv.: Globular vase, mouth down, on seven-legged stand with handle at *r.* Above, on two wavy lines from upturned base of vase, a robed god (*l.*), modius-crowned, with raised right hand, and holding in left hand a twice-barred sceptre (?), standing between a straddling, naked, male figure with crest of three upright feathers (*fr.*), and a lion moving *r.* Round all, a coiled serpent border. Round outer margin (some letters lost), **AAEEVIAVW.... AIEHIΦVWVIAVWIHWE.** *Rev.:* A nearly circular scarabæus, with four in-turned claws and the head of a long-eared

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quadruped (ass or jackal ?). Beneath it, a globe, joined to which a neck of three lines, whence radiate nine flame-like lines, straight or jagged. Round all, ◆PWPI◆V◆.

Hæmatite; ov. 6 × 4½. Gold ring. 2nd Short Coll. (Lot 74): 1891. **[Plate XIV.]**

On this hæmatite the design is less commonplace and the workmanship somewhat better than on N 39. The central of the three figures above the vase holds a dominant position. He seems to be Osiris. Behind him appears a twice-barred handle-like object, resembling the handle that is attached to the Vase. The animal on his left is probably a lion; on his right is a straddling naked figure with a crown of three feathers. The Syrian deity Bes is thus represented, and may be intended here, rather than Ptaḥ, who sometimes takes that dwarfish embryo form. A long inscription encircles the field outside the coiled serpent of eternity, but it merely consists of an apparently meaningless repetition of vowels.

N 42. MYSTIC VASE, beneath four Deities; Ibis and Altar on reverse (*fr.*).

Obv.: On low four-legged table, globular object, from top of which two horizontal serpents; above it, to *l.*, Chnuphis (*r.*) facing mummied Anubis (*l.*); and to *r.*, Isis (*l.*), long-robed, holding ☥ above head of mummied Harpocrates (?). In field, IAW. A coiled serpent border. *Rev.:* An Ibis (*l.*) standing back turned to cylindrical altar, on table of which two square-headed nails (the second cross-barred) meet in point with inner leg of an open compass, other leg of which touches back of ibis. In field, ⅃ + ⅃. In exergue, ◆PWPI◆Y◆.

Hæmatite; ov. 9 × 8. Silver swivel. Athens, Rhp.: 1880. **[Plate XIV.]**

This gem differs greatly in style and workmanship from most of its class, though similar in the subject on its observe. It is large and circular instead of oval, and cut on the hæmatite in a much bolder fashion; besides which, the treatment of the reverse is peculiar in the character of the

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details. There is a green jasper specimen in the British Museum (No. 322) which is similar in style. Its obverse gives Anubis, Chnuphis, Isis, and Osiris standing above a very peculiarly-formed Vase—an oval within another oval which forms a border; the reverse bears the seven vowels, and **OPΩPIOVΘ, <IAΩ>**.

The Vase in the present case is circular and cushion-like, two jets proceed from either side of the mouth, and from the bottom two well-defined serpents form a standpoint for four deities:—Isis robed, holding an open measuring compass above the head of the swathed Harpocrates, who follows; Chnuphis, lion-headed; and Anubis, mummified. In the field **IAΩ**, the whole within the circle of the tail-in-mouth serpent.

On the reverse stands an Ibis—an attribute of Thoth, a moon-god, sometimes figured as an ibis-headed man, the registrar of the decisions of the great judge Osiris.

N 43. MYSTIC VASE, with Ass-headed Deity standing above (*fr.*).

Obv.: Ass-headed male figure (the deity Set, or the genius Onoel) in short tunic, standing (*fr.*, *l.*), left hand down, holding *crux ansata*, right hand resting on grounded winnowing-fan; feet placed on round upturned base of globular vase, set upon seven upright supports, at *r.* of which a barred handle. From base of vase, two horizontal serpents, and from left side of neck, two horizontal lines. Round margin, **◆PWPI◆V◆ IAEHWE◆V IVOWHAI ◆PWPIW◆**; within which, **V◆PABB HXIX**. *Rev.:* Three uncertain objects, within a coiled serpent border.

Hæmatite; ov. 6 × 4. Silver swivel. Montigny Coll. (Lot 579): 1887. **[Plate XIV.]**

A rare and curious specimen—representations of the ass-headed god being far from common on these gems—engraved as usual on hæmatite. It is hard to arrive at any certain conclusion as to the name and functions of this god. To Set or Sutekh, an ancient Egyptian deity, was assigned an asinine head; but though at times highly honoured, at other times he was feared and hated and regarded as Typhon, the very principle of Evil. As he was thus discredited in the latter period, approaching the date of the present gem, one can scarcely suppose that he would be given an influential place on a talisman intended to benefit its bearer.

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It has been suggested that Set was essentially a Semitic god worshipped by the Hyksos, and consequently disfavoured on their expulsion. "The Hittites worshipped Ashtoreth and Set, the gods of the Syrians, Assyrians, and Phœnicians . . . Set appears to have been identical with the Egyptian deity of that name—the God of Night whose emblem was an ass with tail raised." (Anon. Correspondent, *St. James's Gazette* [Date unrecorded—*Ed.*].) Undoubtedly it was believed in Rome that Yahveh or Jehovah, the Jewish deity, had an asinine head; a notion transferred to the Christians, viewed as a Judaic sect; of this an illustration is found in a rude drawing on the wall of a vault in the Palatine, where beneath a man worshipping an ass-headed figure on a cross, above whom appears the name **IAΩ**, the words ALEXAMENOS SEBETE THEON are roughly scratched, in ill-formed Greek capitals.

The ass was an animal sacred to Dionysos, and always very specially connected with phallic ideas. Noting, therefore, the association of these ass-headed figures with gems of the *metrikon* order, I am inclined to think that they represent some ruler of the reproductive forces of nature, allied in idea with Dionysos. In the present case the asinine deity holds a winnowing-fan, which belongs to the Dionysiac mysteries, as well as that favourite Egyptian symbol, a *crux ansata*.

As we have seen (under N 7), Abraxas himself is sometimes figured with an asinine head. In Matter's illustrations we find a hæmatite which bears on the obverse a situla or bucket, a serpent, a key, and a persea leaf, with the inscription **ABPACAC . . . . . IAΩ CABAΩΘ**; and on the reverse a winged ass-headed figure holding a trident, above which is the name **OVPIHΛ**, and beneath him, **ABΛANAΘANAΛBA**, "Thou art our father." Matter describes this figure as "Ananael or Onoel, with the head of an ass." (*Hist. du Gnos.*, pp. 79, 80; pl. vi, 6.) It may be noted, however, that on the obverse we have the names Abraxas and Sabaoth, and these, equally with Ouriel, may refer to the ass-headed man.

Epiphanius asserts that "the Gnostic Sabaoth had, according to some, the face of an ass." (King, *Gnost.*, p. 91.) The *Pater Bromius* of the Mithraic cave held the title of Sabao, often coupled with Adonai, for Dionysos was termed Sabazius, derived from the shout of *Sabaoi!* raised during the orgies by his devotees, a word derived from the Hebrew *Sabai*, glory. (See King, *Gnost.*, p. 101.) In the British Museum there is a hæmatite which gives two ass-headed men standing above a Mystic Vase (placed mouth upward) round which is inscribed **CABAΩΘI**. On the reverse a cartouche bears the legend **IAΩ CABAΩ**.

The name Sabaoth may, therefore, be naturally associated with the figure of the ass-headed deity, who may be viewed more generally as **IAΩ CABAΩΘ**, or as a supreme god under some other name, considered more especially in his reproductive and generative aspect; but no name can be confidently assigned.

Although sometimes—as when in the conventional Abraxas form—the figure must be a god, at other times it would seem to belong to the more

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material class of genii. On my gem N 24 and the replica given by Matter, one of the seven planetary Genii has the head of an ass and seems to be the genius of Saturn—termed Onoel by Matter, but according to the Ophites Ildabaoth.

N 44. MYSTIC VASE, beneath Anubis, Chnuphis, and Osiris; Ass-headed Deity seated below.

Obv.: Globular vase, mouth down, on six-legged stand with handle at *r.*; from upper corner of stand two diagonal downward lines. Standing above vase, on two curved lines, from its top, Anubis mummied (*r.*); lion-headed serpent (*l.*), and robed, modius-crowned god (*l.*). In base, below left leg of stand, and seated naked on a square stool an ass-headed male figure (*r.*), right arm down, left arm supporting vase-stand. Round all, a serpent with tail in mouth. Round margin (some letters lost), Z C◆P◆◆P MEP◆ . . . PΓA . MAΘPIΓ. *Rev.:* ◆PWPI◆V◆.

Hæmatite; *circ.* 5 × 5 (edges chipped). Silver swivel. Athens, Rhp.: 1897. [Plate XIV.]

The introduction of the ass-headed figure—whether to be termed Onoel, or Set, or called by some other name—seated below the table of the vase and supporting it by one leg rested on his knee, adds great interest to this intaglio—on hæmatite, according to the invariable practice where these *metrikon* gems are concerned—and may possibly be a unique example. The legend round the margin seems to be that which most often accompanies such talismans, but it is too much mutilated to be clearly made out.

N 45. CHNUPHIS, with seven-rayed crown, standing on a MYSTIC VASE (*fr.*, *hd. l.*).

Obv.: Lion-headed serpent, tail—twice coiled—rested on table across opening of globular vase, set mouth uppermost, handle attached near mouth, two projections from

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top (set below). Round all, a coiled serpent. Round margin, ΙΑΩ ΑΒΡΑCΑΞ ΜΙΧΑΗΑ ✱. *Rev.:* CΑΒΑΗΑ Χ.

Hæmatite; ov. $6\frac{1}{2} \times 4\frac{3}{4}$. Silver swivel. Constantinople, Aln.: 1879.

The present specimen is on hæmatite, a stone seldom used for Chnuphis talismans, but almost invariably for those bearing the Mystic Vase, a circumstance which decided me in its classification with gems of the latter type.

The legend round the margin collocates Iao and Abraxas with Michael, one of the Hebraic arch-angels whose names appear on talismans of a certain class, which sometimes, perhaps, are half-religious tokens connected with Gnosticism, sometimes mere talismans that formulate Egyptian ideas, as in N 54. CΑΒΑΗΑ Χ on the reverse, seems to be a title, angelic or divine, connected with the sacred name ΣΑΒΑΩΘ, which is found on other gems, *e.g.*, on N 56.

N 46. CHNUPHIS, with three uncertain figures, standing above a MYSTIC VASE (*l.*).

Obv.: Lion-headed serpent, tail twice coiled, head bearing three rays; standing between three uncertain figures or objects (? Isis to *r.*, two mummy deities to *l.*, *cf.* N 38 *and* N 42), above an extremely flattened globular vase, on four-legged stand with handle at *r.* and one straight line proceeding from its left end. Round all, a serpent border. *Rev.:* ΑΟΟ(Ι?)ΡΟCΠΨ(Ι?)ΨΕΡΡ(Ι?) ΑΡΜ(ΑΡ?)VΗΡ(Ι?)—very indistinct.

Hæmatite; ov. $3\frac{1}{2} \times 3$. Gold mount. 2nd Short Coll. (Lot 74): 1891.

On hæmatite. Extremely rough in workmanship; the figures of the deities more resemble carved door-posts than anything human or divine. The much-damaged inscription on the reverse does not seem to be the usual longer legend, and "Ororiouth" appears nowhere. This miserable specimen, in company with three others (N 36, N 39, N 41), formed part of a sale lot, which accounts for its being in my collection.

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N 47. ABRAXAS SYMBOLS, with the inscription ΡΙΟΥΘ (*fr.*).

Two voluted objects back to back (in manner of Abraxas serpent legs) ; above them, barred Z, without the upper horizontal stroke, above which the word ΡΙΟΥΘ (for Ορωριουθ) ; beneath the volutes a rectangular symbol, partly effaced.

Brown Jasper ; ov. lcx. 8½ × 6½ (*r.* side calcined). Silver swivel. [Sinope.] Constantinople, Aln. : 1878. [Plate XIII.]

This very rough and damaged stone is peculiar in bearing certain familiar designs in an abbreviated form.

N 48. OSIRIS, as Khem-Amun, phœnix-crested, standing on a globe (*fr.*).

Obv.: Nude, standing on globe ; priapic ; right hand raised and open, as if sowing seed ; left hand down ; over chest large scarabæus ; on head a flat cap, from which rises a high cap faced with four vertical lines with persea-leaf in centre ; surmounting all, an ibis crowned with eight-rayed nimbus. On bevel, ΑΘΑΡΑΜ ΑΖΑΓΑΣ, six times repeated in couplets, each beginning one letter in advance of other (ΑΘΑΡΑΜ – ΘΑΡΑΜ – etc.). *Rev.:* ΑΖΑΓΑΣ ΑΘΑΡΑΜ, the former seven times, the latter six.

Brown Jasper ; ov. hbz. 5 × 4. Gold swivel. [Hahn Coll., Hanover]. Sch. : 1879. [Plate XIII.]

A very interesting intaglio on finely-grained brown jasper. The god is represented in his generative capacity, denoted in various significant ways, especially in his phallic condition and his action of scattering seed like a sower with his raised right hand. The meaning of the mystic words is unknown. Azagas is a term found in Babylonian mythology. Unusually well engraved.

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N 49. HORUS, hawk-headed Sun-god, enthroned, holding an image of Osiris (*l.*).

Obv.: Horus or Ra. Robed, seated on throne, his hawk-head crested with two persea leaves (fractured in mounting and restored in silver); left hand raised, resting on grounded sceptre; right hand forward, holding mummied cruciform figure (*fr.*) with triple persea crown. *Rev.:* IAHIEHIOVWH.

Green Jasper; ov. 5 × 4 (chipped above). Silver swivel. Spratt Coll. (Lot 23): 1888.

Horus, the reputed son of Osiris and Isis, was eminently a sun-god. He is styled "Horus the powerful, the beloved of the Sun, the Ra, the offspring of the gods, the subjugator of the World" . . . "He is hawk-headed as becomes a leading god." (Bonwick, *Egyptian Beliefs*, p. 157.) A hawk stands for god, or the sun. On the present gem he is crowned with persea leaves, frequently associated with deity because the kernel of the fruit resembles a heart and the leaves a human tongue (*see* King, *Gnost.*, pp. 44, 45). Much in the usual rough style.

N 50. HORUS, as Helios, standing on a starred spheroid flanked by serpents (*fr.*, *r.*).

Obv.: Naked male figure with five-rayed crown; left hand uplifted; right downward, holding scourge and scarf; standing on spheroid embossed with four stars and flanked by serpents, issuing in pairs from its either side. In field, under raised arm, ϽC ϽC, and round margin, ΛΛOK MAΦ OANN. *Rev.:* Abraxas deity (*fr.*, *l.*), with scourge and shield; on the latter, IΛNΛNINE; and in field, TAI TAI. On bevelled edge, AEHIOYW.

Green Jasper (mottled red); ov. 5½ × 4. Silver swivel. [Afghanistan.] Wtr.: 1888.

A rather good specimen of its class. The deity holds a scourge, a customary emblem of the powerful effect of the sun's scorching rays. The inscription ΛΛOK MAΦ OANN has not been explained. The reverse (perhaps the obverse) exhibits Abraxas in his usual form.

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N 51. HORUS, as Helios, in a quadriga preceded by Phosphorus (*l.*).

Obv.: Radiated, wearing scarf and long drapery; right hand raised; left hand back, holding globe; horses galloping; before them Phosphorus (*fr.*, *l.*), radiated and draped, moving to *l.* with head looking back, bearing cross-ways in both hands a long, lighted torch. On bevelled edge, ΑΥΞΟΝΙΕΗΙΠΟΔΙΑ. *Rev.:* ΛΑΧΑΡΜΑΡ ΜΑΡΑΦΒΑ ϹΥΝΤΗ ΡΗϹΟΝ ΜΕ ΑΓΗΡΑΤΟΝ ΚΕΧΑΡΙΤΩΜΕΝΗΝ.

Red Jasper; ov. $4\frac{1}{2} \times 3\frac{1}{2}$. Gold swivel. Montigny Coll. (Lot 278): 1887. **[Plate XIV.]**

Though roughly cut, this intaglio, like most gems from the Montigny collection, is a favourable specimen of its kind, the design being really beautiful and almost Greek in character. The reverse bears a long untranslated inscription.

N 52. HORUS, lion-headed, holding a lion-headed serpent (*l.*, *fr.*).

Obv.: Male figure (Horus?) with seven-rayed crown, standing, clad in long drapery crossed on chest; right hand forward, holding out by its neck lion-headed serpent (*l.*), similarly radiated; left hand down, carrying two ears of corn. *Rev.:* ΑΡΗΓ ΟΡΩΡ Ο ΜΑΝΔΑΡΝ, and barred triple S symbol.

Plasma; ov. cx. $5 \times 3\frac{1}{2}$. Gold ring. Wtr.: 1886. **[Plate XIV.]**

An interesting intaglio, on a fine convex plasma. King gives an example of a lion-headed man very similar to the subject of the present design, but holding a long staff, while the latter holds in one hand a lion-headed serpent and in the other two ears of wheat, which, according to Hippolytus, typified, in the Phrygian mysteries, the new-born deity. A lion-headed man was frequent in Mithraic representations, and King, in his *Gnostics* (p. 202; pl. i, 11), describes his example as "a Leonticus or high Mithraic official." I rather incline to think that some deity is

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intended, for the inscription on the reverse,—KENTAVR EΘV EKATON TOMAXE, "Cut the Centaur (night-mare) into a hundred pieces"—proves the talismanic character of the gem.

My own specimen bears on its reverse the legend:—APHΓ OPWPO MANΔAPN, which I read "Protect the fold, O Horus." Regarding this the late Dr. Murray wrote to me: "'Αρήγω is exactly the word for an invocation of succour or protection, and is used by the poets. *Μανδαραν* for *μανδραν* is a very easy and natural change . . . I think your reading a very happy one and am glad you have got the gem" (letter dated Dec. 27, 1886).

A similar inscription occurs beneath a gorgon's head on the face of a gem described by King (*Gnost.*, p. 223; pl. x, 5.)—APHΓ ωPωPO MANΔAPH. His reading of this, however, seems much open to question:—"'I protect Rhovomandares,' some Persian or Armenian, as his name attests," for it is little likely that two talismans belonging to an obscure Oriental and bearing his peculiar name in an identical legend should have come down through all the centuries to the present time, or indeed should have had an existence in duplicate at all. Matter gives another example of the lion-headed man holding a serpent, and describes him as "l'Abraxas—soleil des Gnostiques . . . le tout est un talisman pour le pélerinage de l'ame au plérome." (Matter, *Hist. du Gnos.*, Vol. iii, p. 97; pl. i^{F}, 3. See also pl. vii, 1.)

N 53. HARPOCRATES, seated on a lotus-flower (*r.*).

Naked youth (*r.*), his hair in fillet and crowned with persea-leaf; left arm bent, and fore-finger of hand in mouth; right arm down, hand bent upward holding a scourge—a vertical staff with lash pendent behind. He sits on an expanded lotus-flower, growing on an angled stalk with a double leaf on either side near the ground. Round margin, AX OVHPΔA.

White Carnelian; ov. cx. 5 × 4. Silver swivel. Athens, Rhp.: 1897.

A very common subject, of which King gives several examples, one of which bears the motto ΣEMEΣ EIΛAM, the Everlasting Sun, thus—if proof were wanted—proclaiming the solar nature of this deity, who is merely Horus in his youthful aspect. Though without any great merit, the present gem is much superior in style and workmanship to nearly all in its class.

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N 54. HARPOCRATES, on a lotus, surrounded by five animals in triplets (*l.*).

Obv.: Deity seated nude, scourge in left hand, right raised to lips; lotus, rising from sacred boat; above deity, three scarab beetles; to *r.*, three goats and three serpents; to *l.*, three vultures and three crocodiles; above the goats, a six-rayed star. Within plain border, ... OVPIHA ϹOVPIHA Γ(A)BPIHA MIXAH(A).... *Rev.:* IAW ϹABAWΘ–ABPAϹAΞ, between (? two) six-rayed stars (one lost).

Mottled Jasper (red, yellow, green); ov. lcx. 12 × 8½ (top fractured). Silver swivel. Athens, Rhp.: 1880.

[Plate XV.]

An important gem from its size and subject; relatively speaking, well engraved on a fine red, yellow, and green, mottled jasper, unfortunately defective at the top through fracture. A similar design appears in King's *Gnostics* (p. 211; pl. v, 1,) where it is described as "Harpocrates seated upon the lotus . . . The sacred animals, the scarab, ibis, asp, goat, crocodile, vulture, emblems of as many deities, the principal in the Egyptian mythology, arranged by threes, form a frame to the design."

The present design is only provided with five triplets, the ibises being omitted, and there are other variations. Round the margin of this gem are the names of four great Jewish angels, who sometimes occur as genii presiding over the fixed stars:—OVPIHA, COVPIHA, ΓABPIHA, MIXAHA. A very inferior specimen of the same type, on hæmatite, once belonged to me, but I exchanged it away, and it is now, I think, in the British Museum collection.

Harpocrates represents Horus in his condition of infantile weakness, and is the type of the sun newly risen, or in its feebler vernal aspect. He always holds a finger upon his lip, which has been explained as allusive to the deep secrets known to him but preserved in silence. I have met elsewhere with a far more probable explanation, which unluckily has faded from my memory beyond recall.

N 55. GENIUS, winged, with legs in form of lion-headed serpents (*fr.*).

Obv.: Draped male figure; wings horizontally spread;

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arms extended, in each hand a sceptre ; overhead, object like seated ibis ; serpent-legs in single coil, their lion-heads radiated. In exergue, small horizontal human figure (*l.*) within a coiled serpent border. In field, scattered Greek letters. *Rev.:* Naked man riding on lion (*l.*), the latter standing on horizontal naked corpse. Behind lion, Isis (*l.*) standing with right hand raised to mouth ; before it, Abraxas deity (*fr.*, *hd. l.*) ; various objects and letters in field.

Hæmatite ; ov. 5 × 3½. Gold swivel. Smyrna, Sts. : 1882.

There is no true inscription on this much corroded hæmatite to guide one towards its meaning, only a number of scattered letters. The winged genius, perhaps one of the Decani, is strangely furnished with serpents' legs like those of Abraxas. Beneath him, within the coil of a tail-in-mouth serpent, is a diminutive human corpse. The reverse bears a naked man, perhaps the Decanus of the sign Leo, riding on a lion, which stands upon a naked corpse. Behind these stands Isis (?) with her right hand raised to her mouth ; and before them, the Abraxas deity. This gem bears much resemblance to two figured by King, especially to that one which he explains as "a Mithraic scene, belonging to the rites wherein an apparent human sacrifice was perpetrated. The simulation of death was in fact the obvious preliminary to being born again by the rite of baptism." The reverse of that gem is inscribed "ΙΑΩ CABAΩΘ AEIOVΩ 'Glory be to Jao,' the normal Basilidan invocation showing how the notion of Jao, as the sun-god, was common to the two religions, the later Egyptian and the Mithraic." (King, *Gnost.*, p. 202 ; pl. ii, 1. See also p. 215 ; pl. vii, 1.)

N 56. GENIUS, four-winged, with forked sceptres, standing on a coiled serpent (*fr.*).

Obv.: Long-haired and bearded ; nude ; bird-like thighs and feet, bird-tail projecting beside right leg ; horizontal wings issuing from shoulders and waist ; arms extended, in each hand long staff forked at both ends ; head crowned

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with T-shaped modius and serpents; on either side of neck various small objects. *Rev.*: CABAW BAPYX.

Lapis Lazuli; ob. $4\frac{1}{2} \times 3$ (chipped upper *r.*). Gold swivel. Constantinople, Aln.: 1878.

Probably these four-winged figures represent, as conjectured by King, genii of planets or decani of Zodiacal signs. In this case the bird-like legs and tail are peculiar, and the T-shaped modius and serpents on the head doubtless had some special significance.

N 57. HERAKLES, brandishing his club (*fr.*).

Obv.: Nude, head in profile (*r.*) capped with lion-skin; standing, legs astride; right hand raised, holding ragged club overhead. *Rev.*: A horse (*l.*), phallic, standing head down; above: ΛΛΛJ; below: I, and barred triple S.

Red Jasper; ov. $4\frac{3}{4} \times 4$. Gold swivel. Paris, R. F.: 1881. **[Plate XIV.]**

The phallic horse on the reverse helps out the theory, regarding the special object of Herakles talismans, which is suggested under the immediately following number. The inscribed letters tell nothing except that the stone is magically endowed.

N 58. HERAKLES, subduing a lion (*l.*).

Obv.: Nude, standing with both arms round neck of rampant lion (*r.*); on ground, behind, upright club and quiver. *Rev.*: IIK AΦAPO VOJO KKK ƆƆƆ EEE.

Red Jasper; ov. $4\frac{1}{2} \times 3\frac{1}{2}$. Silver swivel. Constantinople, Aln.: 1880.

The special object of talismans bearing the figure of Herakles does not seem to have been ascertained. Regarding red jasper (the material of this intaglio and others of similar type) King writes as follows: "The

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vermilion coloured jasper made athletes invincible; perhaps the reason why the design of Hercules strangling the Nemean lion is so often found on this kind." (King, *Precious Stones*, p. 210.)

It seems likely that this talisman is meant to procure and maintain manly vigour, especially perhaps in the sexual direction. In the inscription on the present gem's reverse the word VOΓO appears to stand for the same thing as OΓOVNΞ in the formula on the tablet beneath Isis-Hecate (N 29). Kentar (Centaur) signifying the nightmare in these talismans it seems likely that OΓOVNΞ represents some evil being or some form of evil against which Herakles is invoked as protector. The combination KKK frequently occurs on gems of this type, no doubt with some magical intention. This intaglio is not as well cut as the preceding.

N 59. TALISMANIC MAN, covered with mystical inscriptions (*r.*).

Nude, bearded; walking; left hand forward, holding serpent-like scroll; right hand down, fingers in form of three large-headed iron nails. Greek letters, on body, limbs, and scroll, almost illegible, IAW often repeated; in field, IAW ICO.

Amethyst; ov. cx. $4\frac{1}{2} \times 3\frac{1}{2}$. Silver ring. [Hertz Coll.] Mayer Coll. (Lot 344): 1887. **[Plate XIII.]**

From subject, material and workmanship this gem is rather more valuable than most of its class—the subject is rare, the material is amethyst, and the workmanship delicate notwithstanding the rudeness of the design. It is described by King (being then in the Hertz collection) as "The Gnostic Pleroma, or combination of all the Æons, expressed by the outline of a man holding a scroll . . . and filled in with innumerable letters, in which the name only of IAW may be recognised. The left hand is formed by three bent spikes or nails. . . This intaglio is very faintly engraved by a fine wheel." (King, *Gnost.*, p. 208; pl. iii, 11.)

The subject has been variously explained, as will generally be found in regard to all gems of the so-called Gnostic class, for, with them, the same design may have either a purely talismanic or a religious intention, which in the latter case may vary in character according to the tenets of the innumerable sects that flourished in the earlier centuries that followed the Christian era.

Matter, who always discovers the religious intention, describes this

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inscribed figure as:—"L'homme pneumatique qui se met sous la protection des principales puissances célestes." (Matter, *Hist. du Gnos.*, Vol. iii, p. 65; pl. iv; 7, 8, 9.) On the other hand, King, whose guidance I am generally inclined to follow, most often takes the talismanic view, though sometimes his explanations are confused and uncertain—as in the case of the "Mystic Vase." As regards the present gem, besides describing the subject as "the Gnostic Pleroma," he speaks of it as "the Kabbalistic type according to which Adam was created." "Some say," he continues, "the type of the spiritual regenerated man; others say, the representation of the 365 Æons, in short emblem of the Pleroma." (King, *Gnost.*, p. 93.) Elsewhere he terms it—"the Supreme Being, the Primitive Man" (*Op. cit.*, p. 29), and in a note he writes, "Abram here means the Seir-Ampin, the Primitive Man of the Kabbalists, made up of 243 members, the numerical value of the Hebrew letters in the name." (*Op. cit.*, p. 100.)

N 60. MOUNTED WARRIOR, spearing a prostrate foe (*l.*).

Obv.: Horse galloping; warrior, back turned, armoured, scarf round chest and floating behind; right hand raised, grasping spear; prostrate man (*l.*), in short tunic, lying on back, left hand lifted; seven-rayed star in *l.* upper field. *Rev.:* Four signs, resembling cyphers.

Hæmatite; circ. 5½. Silver ring. Chr.: 1887.

A roughly-cut, circular intaglio. Stones of this class are generally inscribed on the reverse with the word *Sphragis*, "The Seal of God," and are supposed to be either talismans to make the owner victorious, or perhaps to be specimens "of the very seal to be exhibited by the ascending soul to each astral power." (King, *Gnost.*, p. 215; pl. vi, 7.)

Among certain Gnostic sects tablets of metal or stone were placed in the coffin of a deceased member, inscribed with prayers to be addressed to the Seven Planetary Powers by the released soul on its heaven-ward flight. Thus in the address to Ildabaoth we find: "In prescribing to thee in this *seal* the sign of life, I open the gate closed by thy power to the world." (King, *Gnost.*, p. 127.)

The gem under notice does not bear the usual word on the reverse, but four letters of some secret cipher, and is probably a mere talisman.

N 61. MUMMY, recumbent beneath a springing lion (*l.*).

Obv.: Male mummy, lying on back, feet touched by

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hind-paws of lion (*l.*), springing forward with fore-legs raised. *Rev.* : IWHIA HIAHWAI.

Green Jasper ; ov. 5½ × 4. Gold swivel. [Hahn Coll., Hanover.] Sch. : 1879. **[Plate XV.]**

The lion is the sun, which is here placed above a mummy to signify that it is by earthly death that the soul arrives at immortality. (See Matter, *Hist. du Gnost.*, p. 23 ; pl. i^{F}, 1.) This intaglio seems to be of the religious rather than of the talismanic class. It is fairly good of its kind. The inscription on the reverse is composed of the sacred name IAω intermixed with other letters.

N 62. MUMMY, attended by a hawk and a serpent (*r.*).

Male mummy, lying on back, crowned with lotus ; above legs, hawk (*r.*), standing with spread wings and persea crest ; beneath all, serpent (*r.*), with its head (*l.*) raised over mummy's face ; in centre of field, IAW.

Brown Jasper ; ov. 5½ × 4. Gold ring. Fwh. : 1879.

Probably the same in meaning as the preceding. The hawk stands for God or the Sun. (See King, *Gnost.*, p. 144.) The serpent is Chnuphis, the Agathodæmon, the symbol of immortality. (See Matter, *Hist. du Gnost.*, p. 27.) Rather well engraved.

N 63. MITHRAS, with dog and serpent, sacrificing a prostrate bull (*r.*, *hd. l.*).

In Phrygian cap and trowsers, right leg down, left knee on prostrate bull, left hand drawing back its head, right hand plunging knife into its throat ; dog (*l.*) springing up to drink the blood ; serpent (*r.*) crawling beneath ; solar and lunar heads above in arch of clouds.

Sard ; ov. cx. 5 × 4. Gold ring. Castellani Coll. (Lot 996) : 1884. **[Plate XIV.]**

Hitherto we have been dealing with gems which, whether connected with sacred rites or purely talismanic, entirely belong to the Alexandrian

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or Gnostic class, but we are now concerned with a specimen that issues from a different source, being a product of the widely diffused Mithraic religion.

This Persian creed is said to have been introduced into Rome after the conquest of Pontus by Pompey, and, together with the Serapis creed, it rapidly superseded the ancient Hellenic and Italian theological systems.

Originated by Zoroaster, it was somewhat simplified to suit the Western mind. Mithras, the main object of worship, is not the same as Ormuzd—the great Principle of Good, opposed to Ahriman, the great Principle of Evil,—he is the first emanation from Ormuzd, his manifestation of the World, and the chief of the subordinate Powers or Amshaspands. Mithras is, in Zend, the title of the sun; he is essentially a solar god, and in that capacity he was identified with various solar deities, and his Mysteries took the place of those that had belonged to the worship of Dionysos.

Mithraism was a widely-spread and most influential creed during several centuries subsequent to the Christian Era. Though essentially distinct from Christianity, it had so many features of resemblance to it that (as likewise in regard to Serapis worship) the two creeds were frequently confused together. Long before the institution of Christianity, the Mithraics practised baptism in their initiations and had also a Eucharist of their own, in which bread and a cup of water were placed on a table, and, after the utterance of certain words, were partaken of by believers. The bread was in the form of a round cake, emblematic of the solar disc, it was termed the *Mizd* (Hebrew Messah), whence the Roman Catholic term *Missa*, the *Mass*.

The festival of the Mithraics was held on the 25th day of December, in honour of the Birthday of the "Invincible One," and that day was purposely adopted by the Christian Church as the Birthday of its great founder. It was from Persia that the Jews, and thus the Christians, derived their belief in the hierarchy of angels and demons; in a future state with rewards and fiery punishments; in the soul's immortality and the Last Judgment.

Mithraism was spread over the whole of the Roman world, and its struggle with Christianity for supremacy was long and arduous. It has been suggested that victory remained with the latter chiefly because it recognised what the former ignored—the equality of Woman with Man in all that pertains to the soul's relations with God.

Mithraism largely pervaded Britain; not merely during the Roman occupation, but for some while afterwards, and its influence appears in the Druidical writings of Wales. Tablets and sculptures belonging to Mithras-worship abound in France and Germany and are common in this island, specimens occurring at Bath, along the line of the Pict's Wall, and in many other places.

The scene portrayed on the sard intaglio now under notice is one which, more or less full in its details, continually occurs on the Mithraic

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tablets. A youth in Persian garb kneels upon a prostrate bull, with one hand raises its head and with the other plunges a dagger into its throat. A dog licks up the blood of the bull, a serpent moves beneath it, and a scorpion stings it, from below, in the generative part. On either side there usually stand two young men, each bearing a torch—one pointing up, the other down,—while above appear the heads of Phoebus and Diana, amidst various stars and Zodiacal signs.

According to most writers the interpretation is as follows. Mithras is the Sun, the bull is the Earth, the dagger-stroke is the penetration of the solar rays, through which influence all nature draws nourishment, as shown by the action of the dog (a sacred animal in the Persian creed) in drinking the flowing blood. The scorpion is Autumn, its stinging of the bull represents generative heat; the serpent is Winter. The bull's tail frequently ends in three wheat-ears, signifying the production of life-giving plants. The torches are the Rising and the Setting Sun, the East and the West.

In gems formerly noticed (D 9 and D 10) we have met with the same subject of the sacrifice of a bull, but without adjuncts and with the substitution of a winged female figure for that of Mithras. She has been provisionally termed Victory—as is usual—but perhaps she is really Mitra, his feminine counterpart, who is also Anahid or Anaitis, the Morning Star, the presider over Love and director of the harmonious movement of the planets by the sound of her lyre, the strings whereof are the rays of the sun.

Though very rough, the present intaglio is a fairly good specimen of its not very common class.

N 64. MITHRAS, with torch-bearers, dog, and serpent, sacrificing a prostrate bull (*r.*, *hd. l.*).

In Phrygian cap and trowsers; right leg down, left knee on prostrate bull, left hand raising its head; right hand back, holding downward cruciform dagger; dog (*l.*) springing up towards bull's chest; serpent (*r.*) crawling beneath, head raised towards bull. To *r.* of deity, man in Phrygian costume (*l.*) holding in either hand a downward cruciform torch (or dagger); to *l.* similar man (*r.*) holding similar objects, downward in inner hand, upward in outer. Above the torch-bearers, solar and lunar heads on *l.* and *r.* respectively. Above all, an arched line (firmament); on either side of deity's head a cross; behind

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solar torch-bearer two crosses, above lunar torch-bearer a star.

Sard ; ov. lcx. $3\frac{1}{2} \times 2\frac{1}{2}$. Gold ring. 2nd Short Coll. (Lot 81): 1891. **[Plate XIV.]**

The subject of this intaglio has been fully considered and discussed under the immediately preceding—a larger and better specimen than this one, though without the torch-bearers.

N 65 MITHRAIC TABLE and LION, between two composite animals (*r.* and *l.*).

Lion standing (*l.*, *hd. fr.*) under high table, upon which saltire, crescent and two doubtful objects ; standing on hind-legs and bending over table : on *r.*, animal with serpent's body, fox's tail and ram's head ; on *l.*, similar animal but headed as a bull ; over each animal's head a star ; over first animal's back a star, and three stars over that of the other—in all seven eight-rayed stars.

Sard ; ov. cx. 4 × 3. Silver swivel. Wtr. : 1889. **[Plate XIV.]**

Beyond the fact that this intaglio is a Mithraic relic and that it exhibits the eucharistic table of that sect, bearing symbols (a saltire, a crescent, and other objects) to represent the consecrated elements of bread and water, and beneath the table that peculiarly Mithraic animal a lion—type of the Sun and representative of the highest grade in the fraternity—the subject is hard to explain. Doubtless the two monstrous 'supporters' on either side of the table—one a serpent with fox's tail and ram's head, the other similar but headed as a bull—embody some mystical idea. Variously placed in the field are seven-rayed stars. An example exceedingly like this gem is given by King in his *Gnostics* (p. 202; pl. i, 10).

N 66. MITHRAIC SYMBOLS—wreath, torch, cap, sun, sword.

Five symbols horizontally arranged. In centre, octagonal figure of six lines in cross and saltire with their

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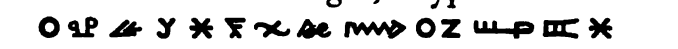
points joined by incurved lines (sun); to *r.* of which, high Phrygian cap, crest with top turned over and forward (*r.*); beyond it, to *r.*, sword, with cross-barred hilt, point down. To *l.* of sun, upright torch, with flame (of three lines) proceeding from top; to *l.* of which, circular wreath of two (?) laurel sprays, stalks projecting below the leafy circle. Round margin, Cryptic characters :—



White Carnelian; ov. cx. $4\frac{1}{2} \times 3\frac{1}{2}$. Silver swivel. Athens, Rhp.: 1897.

These are all well known Mithraic symbols, and their juxtaposition in the present gem—a neatly engraved intaglio—probably arises from its having served as a token and reminder of trials undergone by a neophyte in the course of initiation. The torch and the sun need no comment, Mithraism in general having been already discussed, but regarding the wreath and the sword it may be noted that their special connection with the rites of initiation have been fully explained by Tertullian. "The soldier of Mithras," he wrote, "undergoing initiation in the cave . . . when the *wreath* is offered to him (a *sword* being placed between as if in semblance of martyrdom), and then is about to be placed on his head, he is warned to . . . push the wreath away . . . saying at the same time, My only crown is Mithras. And thenceforth he never wears a wreath." (King, *Gnost.*, p. 52.)

The Cap refers to the Phrygian cap worn by Mithras, which has a mystical meaning, so important that one of that divine hero's titles is "The Capped One."

N 67. ARCHER aiming at a Man bound to a pillar (*r.* and *l.*).

Male figure, nude, kneeling (*r.*)—perhaps with small wings, but stone injured there—drawing arrow to the head, aiming at male figure, nude (*l.*), standing, with arms behind fastened to a low pillar, on which sits a gryphon (*l.*) head and wings upraised, holding in its paws a six-spoked sun-wheel. Behind pillar, diagonally upwards to

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r., a torch, with three cross-bars. Round margin, ΔIKAIWΣ.

Green Jasper; ov. 5½ × 4 (upper and lower left edge chipped). Silver swivel. Athens, Rhp.: 1897. [Plate XIV.]

In all probability a Mithraic gem, the subject of which is well explained in King's *Gnostics* (p. 61):—"There is a talisman, which, from its frequent repetition, would seem to be a badge of some particular degree amongst the initiated, perhaps of the first admission. A man, blindfolded, with hands tied behind his back, is bound to a pillar, on which stands a gryphon holding a wheel; the latter a most ancient emblem of the sun. Probably it was in this manner that the candidate was tested by the appearance of imminent death when the bandage was removed from his eyes. In the example given by Raspe the significant motto, ΔIKAIΩΣ, 'iustly,' is engraved in the field." In the same book (pp. 71, 236) King gives, with a similar explanation, a wood-cut example of a gem much like mine, but without the menacing figure of the archer, the torch behind the pillar, and the motto ΔIKAIWΣ which mine possesses.

In my gem—which is roughly engraved—the bound figure is not blind-folded. The archer is nude, and perhaps has wings, but an injury to the stone makes that detail uncertain.

N 68. SOLAR LION, freed from a thorn by EROS (*r.*).

Obv.: Lion (*r.*), with seven-rayed crown, standing, tail erect; Eros (*l.*), winged, kneeling on one knee, and with right hand drawing thorn from lion's raised fore-foot; above lion eight-rayed star. *Rev.*: ΠAPΠAPAXWΘ.

Mottled Jasper (green, yellow); ov. 4 × 3. Silver swivel. Fwh.: 1879. [Plate XIV.]

An interesting gem, of a type I have not elsewhere met with. The lion's seven-rayed crown, the eight-rayed star above him, and the inscription on the reverse, show that it belongs to the Gnostic or talismanic class; its precise meaning I cannot determine. Roughly but forcibly cut.

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N 69. LION, standing with his paw on a bull's dissevered head (*l.*).

Obv.: Right paw clawing bull's head, left legs forward, tail raised. *Rev.:* MIXAH X.

Yellow Jasper; ov. $4\frac{1}{2} \times 3\frac{1}{2}$. Gold swivel. Constantinople, Aln.: 1878. **[Plate XV.]**

Matter describes a somewhat similar design (*Hist. du Gnost.*, p. 65; pl. iv, 7), and states that it is a Mithraic symbol of the rays of the sun penetrating the Earth to fecundate it; an idea understood by the Gnostics in a spiritual sense, namely, that the Sun is the emblem of the father of light and of the spiritual life, and that the Earth is that of mankind and of the saintly race.

N 70. A LION, overpowering a Stag (*l.*).

Obv.: Lion, head *fr.*, springing on a stag, seizing it with his fangs by neck and shoulder, and clutching its side with left fore-paw. Stag (*l.*), head raised, antlers short and branched, legs spread apart—sinking under lion's weight. *Rev.:* ↑↑ANXΩBA ƵT1ᒐ Λ> WAIHHIII↑↖. On bevel, ABPAᒐAZ̄ ✚ ↕ЩΔ8⊕Ѵ.

Red Jasper; ov. $5 \times 3\frac{3}{4}$. Silver swivel. Anon. Coll. at Sotheby's (Lot 21), July 7, 1890.

Were it not for the word Abrasaz legible on the bevel, as well as for the general character of the inscription on the reverse—a jumble of signs and letters—one could hardly include this intaglio in Class N. The design is spirited and the engraving comparatively good. The reverse appears as an illustration in my *Origins of Pictish Symbolism* (p. 28).

N 71. CENTAUR, holding a Scorpion; two Dolphins below (*r.*).

Obv.: Centaur in slow movement, right arm bent, club in hand; left hand forward, holding by tail a downward scorpion (*bk.*). Below, two swimming dolphins, one over

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the other (*l.* and *r.*). In field, above centaur, NVOOR ⊬, between dolphins, ⏃. *Rev.:* ⏀ΓATV ZHϚ⋏T ⏇ΠRΓ ⊔⊏⧎.

Mottled Agate (crimson and white); ov. lcx. 6½ × 5. Silver swivel. Anon. Coll. at Sotheby's (Lot 26), July 7, 1890. [Plate XV.]

There is a class of gems, commonly called 'Abraxoids,' which have no religious meaning, nor are exactly amulets to ward off special diseases or evils, but may rather be considered as Astrological talismans framed for the wearer's protection and advantage by placing him under the guardianship of certain of the Zodiacal 'Decani,' chosen no doubt according to his individual horoscope. Each sign was provided with three of the Decani or inspectors. Hephæstion describes Chnumis or Chnuphis, the Agathodæmon serpent, as one of the Decani in Cancer, and under the name Carchnoumis or Colchnoubis he has been termed the First Decanus in Leo. (See King, *Gnost.*, p. 107.)

The intaglio now under notice very plainly belongs to the Astrological section. The centaur, the scorpion in his hand, the two large fishes below, are all Zodiacal Signs, whatever may be the meaning of their collocation in one field. The inscriptions on both sides of the stone are an unreadable mixture of alphabetical characters and cryptic devices.

This gem is interesting and rather well designed; the workmanship is not above the average of its class.

N 72. CYNOCEPHALUS, standing with an amphora in his hand (*fr.*, *r.*).

Obv.: Head in profile; right hand down, holding horizontal two-handled vase; left arm bent, elbow near body. *Rev.:* ΚΑΛΑΜΙΝΘΩΝΥΟ.

Green Jasper; ov. 5½ × 4 (chipped above and right edge). Silver swivel. Athens, Rhp.: 1880.

A Gnostic or talismanic intaglio. The dog-headed ape, or Cynocephalus, appears not infrequently on gems of that class. He is associated with Thoth, a lunar god, being supposed to be affected by changes of the moon. Some hold that this ape is the symbol of rest or equanimity. He is said to sit upon the standard of the balance of judgment on which souls are weighed, and to act as a messenger employed to drive bad souls to their prison and as a warder of the four corners of hell. (Bonwick, *Egyptian*

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Beliefs, p. 101; and King, *Gnost.*, pp. 44, 76, 208; pl. iii, 9, 10.) His talismanic value has not been recorded. The legend on the reverse, if translated, might perhaps furnish a clue to this, and explain the significance of the amphora that the animal carries.

N 73. EAGLE, standing, with a serpent in its talons (*l.*).

Obv.: Wings downward, half-spread; resting on left foot, coiled serpent held by raised right foot. *Rev.:* EYONOMA IWNA YXEPPEI BAABEΘIPPW.

Mottled Agate (green, white, red); ov. 6 × 4. Gold brooch. Naples, Bre.: 1865. **[Plate XV.]**

An emerald engraved with an eagle standing on a tablet with a "precatio addita" is said by Pliny—as cited by King (*Gnost.*, p. 216; pl. vii, 2, 7)—to be efficacious in keeping off "hail-stones and flights of locusts," and probably availed against lightning and all atmospheric disturbances. Emeralds being scarcely obtainable, green jasper usually takes its place, which in the present intaglio is represented by a beautiful semi-translucent mottled green agate. The reverse bears a long inscription—perhaps the "precatio addita"—which, like the main design itself, is very neatly engraved.

No longer in collection.

N 74. EAGLE, advancing, with a serpent in its beak (*l.*, *hd. r.*).

Wings downward and partly spread, right leg forward; serpent in circular coil. In field, below, EΩKEC; and, above and to *l.*, CNΩT, retrograde.

Onyx (brown layer); ov. hbz. 5½ × 4½. Gold ring. Phc.: 1878.

A similar subject to the preceding, and no doubt of similar meaning. Fairly well engraved on the brown layer of an onyx, which seems to have been artificially coloured. The inscriptions engraved above and below the eagle are words unexplained.

N 75. SIMOORGH, standing on two prostrate Stags (*fr.*, *hd. l.*).

Wings open and down, two long feathers horizontally

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from back of head; feet on backs of stags, lying (*r.* and *l.*), facing outwards. In field, ANKO UV.

Mottled Agate (green, white, yellow); ov. 7 × 6. Silver mount. Fwh.: 1878. **[Plate XIII.]**

This is a very remarkable gem, perhaps unique. Its subject is the enormous bird commonly termed the Rokh or Rukh, so familiar to readers of the 'Arabian Nights.' In regard to it Mr. Stewart Poole makes the following interesting remarks (*Horae Egyptiacae*, 1851; p. 51):—"The modern Persians and Arabs relate many marvellous things concerning a gigantic bird or birds which they call the 'Rukh,' 'Anka' and 'Seemurgh.' El Kazweenu gives an account of the 'Anka,' which resembles the well known fable of the Phoenix. [See note in Lane's *Arabian Nights*, vol. iii, p. 91.] He states the period of the life of the Anka to be 1700 years . . . . the cycle of the separate state of the soul . . . . was apparently emblematized by two jackals, the emblems of Anubis and the 'Ruk-hs,' and was also emblematized certainly by a *bird* called 'Rekheet' or 'the pure soul,' its name being 'the period of pure souls.' The similarity of Rekheet and Ruk-h to Rukha is striking." The Egyptian Phoenix or Rech, the red one, seemingly the same as the Rukh or connected with it, represented Osiris in the resurrection. It was a type of self-creation or of the resurrection of the body. (See Bonwick, *Egyptian Beliefs*, p. 236.)

The material of the present rather large gem is better than the engraving, though that is clear and forcible enough. The inscription confirms the identification of the huge bird with the Simurgh under the name Anka.

N 76. PEACOCK, standing on a sheaf of feathers (*l.*).

Obv.: Tail horizontal and half-opened; crest, triple T, upright lines jointed at base; legs apart, feet on object like folded tail of a peacock. *Rev.*: AIW.

Mottled Jasper (green, yellow); ov. 7 × 4½. Silver mount. Sch.: 1880.

There is little that seems mystical about this intaglio, save that the peacock's crest takes the form of a triple T. The word on the reverse, however, is evidently IAW in disguise. "The Mediæval doctors read IAW as AIW and, construing it as representing the sound of the peacock's cry, promised wonderful effects from a stone engraved with the bird, having a sea-turtle below and the word inscribed in the field." (King, *Gnost.*, p. 130.)

In the present case the intaglio is more probably ancient than mediæval.

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N 77. OWL, standing above a strung bow (*l. fr.*).

An Owl, standing (*l.*), head *fr.*; wings close, right leg in advance. Beneath its feet, a strung bow, string uppermost. In left field, ⲙⲙⲬⲈⲛⲙⲑ; in right field, a comb (of six teeth), to left of which a "Vesica piscis" and a cone, and to right of which a larger cone, and a group of three cones, two vertical above one horizontal.

White Carnelian; ov. 9 × 7 (reverse 11 × 8. Top edge flawed). Greg Coll. (Lot 39): 1895. **[Plate XIII.]**

A curious specimen, unlike anything else of its class that has come to my knowledge, very strongly engraved on an unusually large piece of white carnelian. The field is full of symbolic characters belonging to no regular alphabet; several are tall triangles, one is like a six-toothed comb. King, in his *Gnostics* (pl. vii, 4; p. 216), gives an example of the Abraxas figure holding a bow instead of the usual shield. If this is the case (which I doubt) it might connect the bow beneath the owl with solar ideas.

This gem belonged to the Greg Collection, whence I obtained several good Babylonian and Assyrian cylinders.

N 78. WINGED FROG, seated on a lotus, which rises from a crocodile's back (*r.*).

Obv.: Frog (Horus ?) on cup of lotus, stalk of which on crocodile (*r.*) standing tail raised, serpent (*r.*), from background, placing its head on his. *Rev.*: ΙΑΡΒΑΘΑ ΓΡΑΜΝΗΦ ΙΒΛΩΧΝΗΜΕΩ.

Amethyst; ovd. cx. 4 × 3. Gold swivel. Constantinople, Aln.: 1879. **[Plate XV.]**

By good chance I possess no less than three specimens of this singular type, which is unknown to King or Matter or any other writer on Gnostic gems, and to the best of my recollection is unrepresented in the British Museum. Another specimen, however, certainly exists, for it formed the subject of a letter in the *Athenæum* of April 28th, 1894, from Mr. Seymour Conway, who sought explanation of its design and especially of the lettering of its inscription, which he supposed to belong to the so-called "Sabellic" alphabet.

Like two of my own similar gems, the subject of this enquiry is an intaglio

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on amethyst; it was found by Signor S. Pascali in the necropolis of the ancient Capua, and remained in his collection.

On reading the letter I at once recognised the true character of the stone, and wrote to that effect to the *Athenæum*, wherein my remarks duly appeared, on May 30th, 1894.

Like most examples of its class, the design may have been framed with both a religious and a talismanic intention, but in my letter I concerned myself only with the former view, having no clue towards arriving at the latter.

"The frog," I wrote, "is said to be a type of the resurrection to a higher life beyond the tomb, and the crocodile and lotus are special attributes of the sun-god Horus . . . The resurrection and deliverance of the enlightened soul, and its conveyance to the upper regions through divine power, would seem to constitute the subject of such gems as these."

In a subsequent letter to the *Athenæum* (August 4th, 1894)—written after receiving an impression of another similar gem (now my own—N 80), where the frog was clearly a frog-headed naked man,—I remarked that "the Egyptian frog-headed deity presided over the physical creation of all living creatures: an office connected in idea with the resurrection or new creation of bodies, of which the frog—on account of its many changes in form—had been chosen as the type."

At that time I was uncertain as to the character of the reptile that upheld the winged frog, whether it was that sacred animal the crocodile lending its power to assist the uprisen soul, or a dragon:—"the evil ruler of the world, the devourer of the soul that was not imbued with knowledge (Γνῶδις), or, more generally, the great Principle of Evil" to quote my own words, "from which the soul was making its escape." I now reject the latter view, to which the composite character of the reptile in N 79 and N 80 had led me, and prefer to believe that a crocodile in conjunction with a serpent—the emblem of life—is intended. In the present gem (N 78) a serpent places its head on that of the crocodile, in N 79 and N 80 the serpent is so combined with the crocodile as to form part of its body, thus giving it a draconian aspect. It may be added that the lotus, a sacred plant, would hardly have been represented as springing from an evil creature's back.

The same unexplained legend (with slight differences in the divisions of the words) is engraved on each of my three gems—**IAPBAΘA ΓPAMNH ΦIBΛωX NHMEω**. The words being placed separately on the four sides of the conoidal crystal, N 79, I have adopted that division as probably correct.

Signor Pascali's Capuan gem bears a different inscription: **PV BEKE VBE TO TOY ΘEOV ONOMA OCI.***

* Mr. Cecil Smith suggests that this is a misreading of a well-known Greek formula: **EVƐEBEITE TO TOY ΘEOY ONOMA OƐI[ON]**, *i.e.*, Reverence the holy name of God; in which case this is an ordinary Christian gem—Ed.

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In Coptic the word **ΒΕΚΕ** signifies *merces*, reward (*see* N 19). **ΡΥ** and **ΥΒΕ** are not to be found thus spelt in Tattam's *Lexicon*. **ΟΣΙ** signifies (with other shades of meaning) *redemptionis pretium*, or it might possibly be an abbreviation of the name **ΟΣΙΡΙΣ**. Regarding this, I suggested that the symbolism and language were intentionally ambiguous, so as to enable a semi-Christian, in critical times, to assign the token of his secret brotherhood either to Christ or to one of the pagan gods—in the case then considered to Osiris,—thus expressing "the owner's desire to be rewarded by salvation through the name of God the Redeemer, or alternatively through the name of Osiris; or perhaps proffering his boast that he sought no other *reward* than to bear the name of that divine being (one or other)," as, in his initiatory formula, the Mithraic neophyte exclaimed 'Mithras is my only crown.' "The design on the obverse," I added, "would harmonise with these readings of the legend, for it figures resurrection to life through the aid of an all potent god."

In illustration of the above it may be noted that Matter, in his *Hist. du Gnost.* (vol. iii, pl. ii[B], 6) figures a gem whereon the Christian cross is ostentatiously exhibited with the encircling legion **ΟΣΙΡΙΣ**, in letters so distributed as to be hard to read on a cursory view. In his *Gnostics* (p. 139) King says:—"The Frog, a not uncommon device for a heathen's signet, often was adapted for such a use by the early [Christian] converts, for it comes into the list of emblems of the resurrection of the body."

In the same book (p. 206) he cites two legends exemplifying the use of the word Ονομα:—**ΜΕΤΑ ΤΟ ΟΝΟΜΑ ΤΟΥ ΜΟΝ ΘΕΟΥ**, and **ΜΕΤΑ ΤΟ ΟΝΟΜΑ ΤΟΥ CΑΡΑΠΙC**. N 73 in this collection affords another example.

N 79. WINGED FROG, seated on the back of a Dragon (*l.*).

Obv.: Dragon couchant (*l.*) with serpent's neck and head, and tail in form of an eagle's neck and head; above either head a phallic object; the legs fin-like and horizontal under body. Seated on dragon's back, a frog (*l.*) with long, straight, upward wings. *Rev.:* Sides (1) **ΙΑΡΒΑΒΑ**, (2) **ΓΡΑΜΝΗ**, (3) **ΦΙΒΑΨΧ**, (4) **ΝΗΜΕΨ**.

Rock-Crystal; Semi-cone, with flattened sides; 6¼ × 5. 2nd Short Coll. (Lot 30): 1891. **[Plate XV.]**

This subject has been abundantly discussed under N 78. The present gem is not, as usual, shaped for mounting in a ring, but is a flat-sided,

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conoidal piece of rock crystal which seems to have been left in its natural form. The dragon is a monstrous creature; its body seems to be that of a crocodile, its head consists of two large-headed serpents, its tail has a hooked beak, and on it sits an object that seems to be phallic. As formerly said, I incline to think that the creature is a power assisting the uprisen soul, not an enemy from which it is escaping.

N 80. WINGED MAN-HEADED FROG, seated on the back of a Dragon (*l.*).

Obv.: Frog, with man-like head and long downward wings out-spread on either side, squatting, left hand down, left leg bent, in batrachian attitude on the back of a dragon with crocodile's body, and serpent's neck and head, and tail in form of an eagle's neck and head, which moves, all legs forward, as if swimming. *Rev.:* ΙΑΡΒΑΘΑ ΓΡΑΜΝΗ ΦΙΒΛΩΧΝΗ ΜΕΩ.

Amethyst; ov. cx. 6¼ × 5. Gold ring. 2nd Cave Coll. (Lot 200): 1894.

The subject also of this intaglio—which is engraved on a large and fine amethyst—has been fully discussed under N 78. Its chief peculiarity consists in the man-like appearance of the frog's head. The monster on which it squats has a single serpent for its neck and head, while its tail ends in two hooks, meant perhaps for well-beaked heads of eagles; the body is that of a crocodile. The inscription is the same as that on N 78 and N 79.

N 81. SERPENT, in a shrine, guarding the Mundane Egg (*l.*).

Obv.: Serpent, head erect (*l.*), mouth open, body doubled in one main loop, head and fore-half of body erect, tail and hinder-half horizontal; behind serpent an egg, small end uppermost. These are placed in an open, square shrine, surmounted by an entablature, and supported by legs, within which a curtain, drawn back at either side and dropping in a loop in centre. Above shrine, a cupped circle (sun) and crescent moon (*l.*), and on either side of these three six-rayed stars. On oblong label beneath, in

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reversed letters, OOOO∢CX IΦWΓ. *Rev.:* AMAPWMAX IXXWMACW—in direct letters.

Yellow Chalcedony; ov. 6 × 4 (chipped, *r.* and bottom edges). Silver swivel. Athens, Rhp.: 1897.

The subject has been explained as "the Mundane Egg, the womb of creation, hatched or vivified by the Male principle as the Serpent" an explanation that seems to me correct though taken from a work of doubtful authority. (Forlong, *Rivers of Life, or Faiths of Men*, Vol. 1, pp. 283, 469.)

The gem is neatly enough engraved.

N 82. LIZARD and Crescent (*bk.*).

Obv.: Lizard lying flat, back upward, legs outspread, head within curve of a down-pointed crescent. In field, ΠHPA, a letter near each foot of reptile. *Rev.:* KANΘECOVAE.

Mottled Jasper (green, yellow); ov. 5 × 4. Silver swivel. Athens, Rhp.: 1880.

For certain absurd reasons the Lizard was regarded as the type of the generation of the "Word"; that is, the *Logos*, or Divine Wisdom (see King, *Gnost.*, p. 42.) In the talismanic sense it was a guardian of the eyes, and a protector against ophthalmia. The legend in the field—ΠHPA (equivalent to Pi Ra or *φρήν*, see Brown's *Dionysiak Myth*, Vol. 1, p. 417), the name of the sun-god Ra—shows that the stone is fortified by the power of the sun, while the crescent which encloses the lizard's head proves that the power of the moon-god has also been invoked.

The inscription on the reverse has not been translated. Coarsely but tolerably well engraved.

N 83. FLY, with letters and symbols (*bk.*).

Back uppermost, wings open; at head O, at tail A above ✝; round field symbols, ✱ Ѧ ·:· ◘ ⌐.

Red Jasper; ov. 4½ × 3½ (chipped *r.*). Gold ring. Sch.: 1880.

Rather a neat little gem. The letter O is placed near the insect's head, A above a cross near its tail, and various non-alphabetical ciphers

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are scattered round the field. The functions of this talisman are uncertain, perhaps to "protect the wearer from the assaults of its living prototypes." (King, *Ant. Gems*; vol. i, p. 276.) Pliny relates that Mucianus carried a live fly tied up in linen as a protection against ophthalmia. The fly is said to be a feminine symbol (see I 8).

N 84. MUMMY, recumbent, with Harpocrates, Sun, Moon, Serpent, and other symbols.

Obv.: Mummy recumbent (*l.*), to *l.* of which Z symbol and Harpocrates seated, hands on knees (*l.*). Below mummy (beginning at *r.*):—Harpocrates seated, as above (*r.*), beneath a twice curved serpent (*r.*); a straight-stemmed plant with spherical root and six diagonally upward leaves; a six-spoked sun-wheel, beneath an up-horned crescent; and another plant, like the former but without a root. Above mummy, three symbolic characters, formed from Z and V. Round all, a serpent with tail in mouth. *Rev.:* IAKΩYBAI.

Yellow Chalcedony; ov. 7 × 5½ (slightly calcined at back). Silver swivel. Athens, Rhp.: 1897.

Engraved in a thin and delicate style. It is impossible to tell the exact use of this collection of figures and symbols, which are encircled by the serpent with its tail in its mouth. The inscription on the reverse is singular.

N 85. ELEMENTAL SYMBOLS—Water, Earth, Air, and Fire (*r.*).

Obv.: Angled symbols (reversed Γ with line bisecting angle) under names for water and fire; barred Z symbol under those for earth and air. Inscribed, VΔATOC, ΓHC, AЄPOC, ΠVPOC. *Rev.:* IAW OVЄHIHOV AHWIOIA.

Banded Plasma; *circ.* 3½. Gold swivel. Sch.: 1880.

A neatly engraved intaglio, on a very pretty banded plasma. The names of the Elements are inscribed, and a symbol is placed beneath each

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name. I have used this curious gem as an illustration in my "*Origins of Pictish Symbolism*" (p. 28). On the reverse is an inscription embodying the name IAW among vowels.

N 86. MAGICAL SYMBOLS, encircled by a coiled Serpent (*r.*).

Obv.: Double cross, barred Z, and Z plain, small circles at ends of lines. *Rev.:* IAHI ЄHЄOYΩHIH IAHΩYΩHIH.

Sard; ov. 5 × 4½. Gold swivel. Constantinople, Aln.: 1878. [Plate XV.]

These devices—a double cross, a barred Z, and a plain Z—were fraught with magical potency, and are of frequent occurrence in various positions; independently, as in the present case, or included as letters in inscriptions. Z is said to represent the sacred numeral 7. The E set on its back, a vertical line crossed by two horizontal strokes, and a Z, which stood for the numerals, 5, 3, 7, *i.e.* the Pentad, Triad, Heptad, were lucky and mystic numbers in all Eastern religions. Hence the letters on these gems are usually disposed in three, five, or seven lines. For the same reason we find the name IAΩ written with its elements repeated thus ΩAIAΩ, for the sake of obtaining the sacred number Five. (See King, *Gnost.*, pp. 104, 108, 191, 198.)

The inscription on the reverse is an example of the frequent practice of incorporating the name IAΩ with a number of apparently meaningless vowels.

The engraving of this gem is better than usual.

N 87. MYSTICAL INSCRIPTION, encircled by a coiled Serpent (*l.*).

Inscription, ZOΘΛOMCΦNEOEZΘIΘΠIPWΘOOΔNNC VOZETECIXXHKAZCWXCX.

Sard; ov. cx. 4½ × 3½. Gold ring. Athens, Rhp.: 1880.

Nothing can be made of this long inscription, consisting of forty-six consonants and vowels crowded together with no divisional spaces; but doubtless, for an initiate, great mysteries were concealed within its mazes.

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N 88. INSCRIPTION, BAINXWWWX.

Scarab. Hæmatite; ov. $3\frac{1}{2} \times 2\frac{1}{2}$. Gold swivel. [Sale at Sotheby's, June 29, 1879.] Mlr.: 1880.

This is an inscription of not infrequent occurrence. King, following Bellerman, interprets it thus:—"BAI, a prize; NXOΠ, secret; OWW, honour. Denoting, perhaps, a symbol given to the neophyte upon his admission into the fraternity." (King, *Gnost.*, p. 102.) Elsewhere the same writer states that BAINXWWW was the power residing in the planet Mercury. (King, *Cat. New York Mus.*)

The scarab form of this gem is remarkable; I have met with no other example of that class.

N 89. CRYPTIC CHARACTERS.

Obv.: ƎЄIS𐌗. *Rev.:* ΔIAXΘA MOPAXΘHC AΛAZA.

Burnt Red Carnelian; ov. double cx. $6 \times 4\frac{1}{2}$ (upper *r.* edge chipped). Silver swivel. Athens, Rhp.: 1897.

I can make nothing of the characters on the face of this gem. The reverse has a more promising inscription.

CLASS O.

EARLY EGYPTIAN; ASSYRIAN; SYRIAN; PHŒNICIAN; EARLY GREEK.

[PLATES XVI AND XVII.]

O 1. RA-USER-MA, in hieroglyphics, a title of Rameses II.

(*Orig.*) Various objects, among which discs, throned figure, serpent, and jackal-head; signifying (as read by

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Dr. Birch, Br. Mus.) *Ra-User-Ma* (sun, power, truth), Sun strong in truth. (Egyptian.)

Scarab. Amethyst; ov. 5 × 3½ (chipped). Silver holder. Rr.: 1881.

An amethyst scarab, indifferently engraved. Knowing little of Egyptian antiquities, I can give no opinion as to the merits or value of this specimen. It belonged to Mr. Robert Ready, father of Mr. W. Talbot Ready, so often previously referred to.

O 2. AMAKHAR, in hieroglyphics, the name of an Egyptian

(*Orig.*) Hawk (*r.*) standing beneath throne-like object and representation of part of a hawk's eye; signifying (as read by Dr. Birch, Br. Mus.) *Amakhar*—a man's name. (Egyptian.)

Scarab. Sea-green Jasper; ov. 4½ × 3. Silver holder. Rr.: 1881.

Exceedingly well engraved in the shallow, clearly outlined Egyptian style.

O 3. HARPOCRATES, seated on a lotus, within a border of beads (*l.*).

(*Orig.*) Nude, long hair thrown back and massed in Egyptian style; right arm forward, hand raised, left arm across breast. A border of twenty-eight beads, within lines. (Egyptian.)

White Chalcedony (mottled red); ov. 4 × 3. Gold ring. Constantinople, Aln.: 1878.

An intaglio in the same style as the preceding. Harpocrates was "not the God of Silence as the Greeks supposed, but Har-pa-chruti, the divine mystery of incipient light, present in all that reveals or revives." (Lord Lytton, *Ring of Amasis*, p. 74.)

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O 4. MEDITERRANEAN FISH, with squared back-fin (*r.*).

(*Orig.*) Squared back-fin nearly from head to tail; two pointed lower fins, square tail. A plain border. (? Early Greek.)

Scaraboid. Sard; ov. 5 × 3½. Silver holder. Rr.: 1881.

I had supposed this glandular scaraboid to be Egyptian, but it seems rather to belong to an Early Greek class, specimens of which used to be termed "Island Gems," being frequently found in the islands of the Ægæan Sea. Such trivial specimens as this one are of small value, but not without interest, and they are properly included in a private collection, though scarcely up to museum mark.

O 5. HAWK-HEADED DEITY, seated before a portable altar (*l.*).

(*Orig.*) Tight-robed male figure; left hand forward, holding upright grounded sceptre; right hand across, bearing knife (?); on altar, a diagonal cross; in field above, over deity's head, a globe; and in centre, globe within up-pointed crescent; over altar, a six rayed star; in exergue, zigzag pattern. (Phœnician.)

Seal. Scarab. Sard; ov. 5 × 3½ (slightly burnt). [1st Cave Coll.] Phc.: 1883.

Though the god is Egyptian, the style and treatment are not. This fairly well engraved scarab was apparently fashioned by a Phœnician artist, and very probably turned out in Cyprus, where so many imitative gems were produced by those universal workers and traders.

O 6. SACRED TREE, between two hawk-headed Deities (*fr. r.* and *l.*).

(*Orig.*) Tree of Assyrian type, palm-tree stem, forked at top, based on stand rising from cross-hatched exergue;

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above, within fork of stem, heart-shaped object, point down, crowned with six balls on spikes flanked by in-turned volutes. Hawk-headed men, in short tunics, standing (*r.* and *l.*) facing tree, inner hands forward, outer down; figure to *r.* holding in inner hand an upright sceptre with ring top (*ankh*); figure to *l.* touching tree with inner hand, outer down, as if holding *crux ansata*; over head of each, a globe. A single-line border. (Phœnician.)

Seal. Scarab. Green Jasper; ov. $5\frac{1}{2} \times 4$. Gold swivel H. R.: 1888.

This scarab is of composite character like the preceding—a blend of Egyptian and Assyrian—but it is better engraved, in a similar shallow manner, is much fuller in subject, and altogether is more interesting and valuable. It had been furnished with a handsome gold swivel mount by some former owner and is an excellent specimen of Phœnician workmanship.

O 7. WINGED HORSES, supporting a Sacred Tree (*r.* and *l.*).

(*Orig.*) Tree, of conventional Assyrian type, based on a low stand of upright bars; horses, confronted, rearing on either side, each with fore-legs against tree's stem, one bent, the other raised; both horses spreading horizontal curved wings. (Phœnician-Assyrian.)

Seal. Cut Cone. Sapphirine Chalcedony; oct. lcx. $4\frac{1}{2} \times 4$ (chipped). Gold ring. [Aleppo.] Tyszkiewicz Coll. (Lot 28): 1883.

To all appearance this beautiful gem has once formed the base of a conical seal. It is engraved with admirable delicacy in the shallow style, and its design, whether as regards the horses or the conventional sacred tree, is as fine as if it were a product of Grecian art. Phœnician it undoubtedly is, yet entirely Assyrian in treatment, with no admixture of Egyptian influences.

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O 8. A PRIEST, worshipping before the altar of Asshur (*l.*).

Winged-disc symbol of the god above a fire-altar (radiated upright object within a rounded cone); priest, robed, hair in diadem with large pendent back-knot, both hands extended towards the deity. In central field, four Phœnician letters, 𐤁𐤁𐤋𐤀. (Phœnician-Assyrian.)

Seal. Cone. Sapphirine Chalcedony; circ. 5½. Tyszkiewicz Coll. (Lot 31): 1883.

A sapphirine cone, somewhat rudely engraved with a scene of Assyrian worship. The Phœnician inscription—BA-BA-LA-HA, the Babylonian—marks its origin. Inscriptions in that language are not common, and considerably add to the value of gems that bear them.

O 9. ASHTORETH, four-winged, standing above a Phœnician inscription (*fr.*).

Female figure, nude, with long side-locks clubbed at the ends, standing, heels together; arms extended, right hand resting on triple-headed staff; wings, rounded, springing from centre of back, two up and two down. In exergue, five Phœnician letters, 𐤏𐤔𐤕𐤓𐤕. (Phœnician.)

Seal. Scaraboid. Chalcedony; ov. 7 × 5½ (chipped above). Castellani Coll. (Lot 980): 1884.

Coarsely cut, but interesting from inscription and subject. The former—ZI-KA-LA [Seal] of Kala—indicates the name of the ancient owner. (*Cf.* O 23 and O 25.)

O 10. ASIATIC WARRIOR AND LADY, standing confronted (*l.* and *r.*).

Warrior, in Persian attire, with plain cheek-pieced helmet, girt tunic covering knees, Asiatic trousers; left

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hand raised, resting on grounded spear. Lady, in long, tight drapery, showing back-outline; tailed and lappeted cap; right hand raised, displaying triple flower; left across, holding small object. (Phœnician.)

Seal. Scaraboid. Burnt Agate; ov. 8 × 6 (chipped above). [Spezia, near Nauplia; in tomb with Phœnician glass.] Athens, Stn.: 1882.

The figures seem to be Persian, but the workmanship is most probably Phœnician. The engraving is fairly good in its way, and the subject has considerable interest as an illustration of costume.

Professor Furtwängler describes this scaraboid and terms the figures "Persian." (Furtw., *A.G.*, p. 58; pl. xii, 11.)

O 11. ARCHAIC BULL, standing in a contorted attitude (*r.*, *hd.fr.*, *l.*).

Head bent round to hind-legs; fore-legs forward and together under head; body slender, horns long and forward curved; disc within half-ring on shoulder, ring on side, two rings in field on either side of head. (Early Greek.)

Lenticular. Red Jasper (mottled); circ. 7 (*r.* edge chipped). [Sparta.] Athens, Stn.: 1882.

Under O 4 I have remarked on the class to which this lenticular gem belongs. Undoubtedly they represent that very early Greek art commonly termed Mycenæan, and are by no means confined to the Ægæan islands, as at one time supposed. I consider this a good and characteristic specimen, however grotesque in design, for it is well and carefully engraved, and its material is very pleasing to the eye.

O 12. TWO DEER-HOUNDS, passing in opposite directions (*r.* and *l.*).

(*Orig.*) Hound moving to *l.* with raised tail and fore-

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paw ; another hound beyond it (*r.*), only head and neck visible. (Early Greek.)

Flattened Cylinder. Sapphirine Chalcedony ; obl. cx. 4 × 3½. Gold mount. Sch. : 1879.

Of similar class to the preceding, but inferior.

O 13. FOUR ANTELOPES, walking in pairs (*r.* and *l.*).

Confronted pairs, each pair antipodal to the other ; all similar, with long straight horns, horizontal over back, and straight legs ; between chests of each pair, two roughly formed pellets.

Flattened Half-Cylinder. Serpentine ; sq. 10×9. Constantinople, Aln. : 1879.

The engraving is of the rudest description, consisting of a few very deeply cut straight lines ; there are some cylinders that have been engraved in an exactly similar rudimentary fashion, which perhaps belongs to the earlier art of Cyprus and Asia Minor. The material is a coarse piece of serpentine, perforated, rectangular, convex above and flat below.

O 14. A PISTRIX, with wings and long, pointed beak (*l.*).

Wings spread, beak opened, eye large and round, two pointed fins near forked tail. In field, two uncertain objects. *Rev. :* Scorpion (?), partly effaced. (Early Greek.)

Glandular. Jade ; ovd. cx. 5 × 4. Tyszkiewicz Coll. (Lot 57) : 1883.

A moderate example of the early Greek style.

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O 15. A SHIP, with two crescents surmounting the masts (*l.*).

Three thick masts, resting on whose tops two up-pointed crescents, the foremost nearly forming a circle; between the masts, cross-hatching; figure-head, a triple plant (?). (Early Greek.)

Glandular. Rock Crystal; ovd. cx. 7 × 5. Tyszkiewicz Coll. (Lot 57): 1883.

Similar to the preceding.

O 16. CRESCENTS and COLUMNS, enclosing a cross-hatched centre (*fr.*).

Two columns of vertical lines, with capitals and bases formed of crescents, in pairs, pointing inwards. Between columns, cross-hatching, enclosed at both ends by similar crescents, each point touching corresponding point of crescent on either side. (Early Greek.)

Glandular. Green Slate; ovd. cx. 7½ × 5½. Tyszkiewicz Coll. (Lot 57): 1883.

Similar to the preceding.

O 17. A WINGED HORSE, in a contorted attitude (*r.*).

Horse (*r.*), mane erect, fore-legs raised as if galloping; round chest three girths, behind which body reversed, the hind-legs straight, pointing towards top of stone; tail pendent, long and narrow. From shoulder a large wing down and backwards, then sharply curved upward under fore-legs. (Early Greek.)

Glandular. Steatite; ovd. 6 × 4½. Wtr.: 1889.

A somewhat better specimen, of the same class as the three preceding.

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O 18. TWO DEITIES combating a Winged Bull (*r.* and *l.*).

Two male figures, confronted, in Persian costume, wearing square royal caps, short loose tunics, and tight, flounced divided skirts, each with inner arm forward, grasping one horn of a winged bull, rampant (*r.*), head (*l.*), tail erect, wings horizontal, with up-turned points ; outer arms of deities down, a broad dagger in hand of deity to *l.* (corresponding hand of other deity fractured). Overhead, winged disc. In exergue, remains of Phœnician inscription, the letter ⅂ = G. (Phœnician.)

Seal. Cone. • Chalcedony ; ov. $7\frac{1}{2} \times 5\frac{1}{2}$ (chipped all round). India. Wtr. : 1889.

With this large chalcedony cone we enter upon a different class. The design, which is fairly well engraved in the flat shallow style, may be termed Assyro-Persian, for the arrangement, with the two human figures on either side of a central object and beneath the winged disc, is distinctly Assyrian, while the figures are dressed in Persian costume. But the workmanship is Phœnician, and one letter belonging to that alphabet still remains in the mutilated exergue.

O 19. PHŒNICIAN SPHINX, winged and goat-headed (*l.*).

Couchant ; right fore-leg raised ; bearded goat's head with long recurved horn (of ibex type) bearing three double-ringed projections ; both ears shown ; neck long and arched. Lion's body, tail raised in double curve ; wing raised and forward-curved, top broad and rounded. In back-ground, appearing above shoulder, image of Artemis of Ephesus (?), *fr.*, half-length, many-bosomed ; on head, fan-shaped cap resting on two spheres. A plain border. (Phœnician.)

Seal. Cut Scaraboid (unpierced). Green Agate-Jasper ;

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ov. 7 × 5½ (depth 1½ inches). [Cyprus.] Anon. Coll., Sotheby's (Lot 6) : July 7th, 1890.

There are replicas in various sizes of this rather curious intaglio. One, known to me, belonging to Sir M. E. Grant Duff, came from the Rhodes collection, and is mentioned in King's *Ancient Gems and Rings* (2nd ed., pp. lxiv and 483). It is smaller than mine, but has the advantage in its material—a white agate beautifully mottled with red and other colours. In Raspe's *Tassie's Gems* (ed. 1791; p. 65, Nos. 661, 662, and pl. xi) and Lajarde's *Culte de Venus* (pl. xiv^, 4) similar or identical gems are recorded.

The object appearing above the sphinx's back seems to be intended for the many-bosomed Artemis of Ephesus, yet it is not unlike a fire-altar, and may perhaps combine the two ideas.

O 20. DEITY, within a crescent above a symbolic Boat and Diadem (*r.*).

Deity (*r.*), half-length, profile; long hair and beard in massive curls; wearing tunic and square, disc-crowned cap; right hand raised, arm bent; across left side a straight sword. Beneath deity, and enclosing him within its horns, a large up-pointed crescent, to right of which an eight-rayed star, and to left a vertical sword (? *crux ansata*), point down. Beneath crescent, a crescentine boat-formed object, arched over lengthways by the curve of a fringed diadem, crested in the centre by a square plume, and at either end adorned with three flowers—two upright and one pendent. (Assyrian.)

Seal. Cone. Sapphirine Chalcedony; circ. cx. 4. Silver mount. 2nd Short Coll. (Lot 41) : 1891.

A prettily-coloured sapphirine. The design seems to be Assyrian, but there is a suggestion of Egyptian influences in the peculiar symbolic figure beneath the large crescent, the details of which I cannot explain. Perhaps the lowermost curved object and the oppositely curving object placed within it may be meant for a saucer-shaped bowl containing plants and flowers. The object to the left of the crescent may possibly be a

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crux ansata, rather than the down-pointing sword which I have been accustomed to consider it. (*Cf.* De Clercq, No. 345, "Ilon, le Dieu suprème.")

O 21. SACRED HAWK and Feathers of MA, Goddess of Truth (*fr.*).

(*Orig.*) Hawk displayed (*fr.*), wings downward. Head to *l.*, and on either side of it a large ostrich feather, slanted inwards, point upwards. A plain border.

Seal. Scarab. Hæmatite; ov. 4 × 3 (lower left edge chipped and flawed). [Cyprus.] Lawrence-Cesnola Coll. (Lot 317): 1892.

This small scarab, both in subject and style, is Egyptian, though probably of Phœnician workmanship. It is referred to in A. Cesnola's *Salaminia* (p. 140).

O 22. A LION overpowering a Bull (*l.* and *r.*).

Lion (*l.*) rampant on hind-legs, mouth open, tail raised and curved; right hind-leg forward, left fore-paw on shoulder of bull (*r.*), right fore-paw (fragmentary) above bull's back; bull (*r.*) standing, head down, right fore-leg bent. In field, above lion, a rosette of seven leaves; above bull, a goat's head (*r.*), with long double-curve horn. A plain border. (Phœnician-Assyrian.)

Seal. Scaraboid. Agate, orange and pearl-grey; ovd. 4½ × 4. [Assyria.] Wtr.: 1892.

Spirited, but rough. The goat's head visible in the upper field is a favourite (so-called) Hittite symbol, and it seems likely that this scaraboid belongs to Cyprus or Asia Minor, though said to have come from Assyria. The agate that bears the engraving is an exceedingly pretty translucent stone.

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O 23. ISTAR, standing full front, head in profile (*fr.* and *r.*).

Female figure, entirely nude, standing (*fr.*), arms down, feet turned outwards ; head in profile (*r.*), wearing beaded fillet, hair in club. (Assyrian.)

Seal, in form of a lion couchant. Sapphirine Chalcedony; obl. 7 × 3½ (right edge chipped, left edge fractured, left arm effaced, lion's muzzle wanting). From Anon. Coll., sold at Sotheby's, May 17, 1893 (Lot 90). Wtr.: 1893.

For several reasons a remarkable gem. First, its form is unusual, being that of a couched lion, like the metal lion-weights. In my collection there is another example of the same form (B 4), but it belongs to Grecian art, as shown by the engraving on its base, while this is plainly Assyrian. Secondly, an absolutely naked female figure is of the rarest occurrence on Assyrian or Mesopotamian engraved stones, except in the conventionalised form in which Istar (or some other goddess) is frequently presented on Babylonian cylinders. In the present case the details are as minutely and peculiarly realistic as those on certain figures incised on ivory which may be seen in the British Museum.

Thirdly, while the body and legs are exceedingly awkward, the head and face are almost handsome, the latter, in profile, being finely outlined and of dignified expression. I highly prize this gem and cannot but believe it to be valuable of its class.

O 24. A BULL, walking, with an Eagle standing on his back (*r.*).

Bull (*r.*), walking (ground-line shown), left fore-leg and right hind-leg in advance ; one horn and one ear visible ; tail pendent, with bushy tip. Standing on bull's hind-quarters, an eagle (*r.*), with closed wings and opened fan-like tail ; beak, round and clumsy. Below bull's head, a plant (resembling Prince of Wales's cognisance) of three long leaves radiating from flat base-line. (Assyrian.)

Seal. Cone. Sapphirine Chalcedony ; ov. lcx. 5½ × 4. [Bagdad.] Wtr. : 1894.

Coarsely engraved on a beautiful sapphirine. Better designed than executed.

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O 25. ASHTORETH, four-winged, standing with outstretched arms (*fr. l.*).

Female figure, entirely nude, standing (*fr.*), with arms outstretched and open hands, sex indicated by cup-shaped discs; head in profile (*l.*), hair in fillet and club. Proceeding from shoulders, four open wings, displayed saltire-ways behind body. (Phœnician.)

Seal. Scaraboid. Grey and white Agate; ov. 7 × 6 (bottom edge badly chipped). [Tyre. Greville-Chester Coll. (Lot 73).] Greg Coll. (Lot 34): 1895.

A scaraboid, similar in subject to O 9, but considerably better cut. Though such gems are of little intrinsic value, they are archæologically valuable, especially when they have been brought from the place of their discovery by a collector of judgment and character.

O 26. SPHINX, couchant, hawk-headed, holding a *Crux Ansata* (*l.*).

Winged male sphinx (*l.*), fore-legs forward; wing (the other hidden) raised and spread (tip fractured); tail erect; lion-bodied and hawk-headed; overhead, Uræus symbol (?); held vertically in paw, a *crux ansata*. Beneath, a pair of wings outspread, level above (forming platform for sphinx), curved below; at central point between wings, a cup-shaped disc. Beneath the wings, a scarabæus (*bk.*), flying, with out-spread up-pointed wings. (Phœnician.)

Seal. Scaraboid. Grey and white Agate; ov. 6½ × 5 (top badly chipped). [Beyrout, Syria. Greville-Chester Coll. (Lot 77).] Greg Coll. (Lot 34): 1895.

Finely designed, and, for its class, well cut in the shallow linear style. The sphinx rests beneath a winged disc and above a flying scarabæus. These devices are Egyptian; the workmanship, however, is probably Phœnician.

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O 27. MAN-SCORPION, standing, with wings erect (*r.*).

Composite figure—head, a man's, in profile (*r.*), with long square beard and hair in club, and wearing a conical cap with three encircling fillets ;—legs, two fore-legs of a bull, left forward, feet far apart ;—wing, an eagle's (the other hidden), open and diagonally erect ;—tail, a scorpion's, rising vertically behind wing and ending in reversed curve, with back-pointed sting. (Assyrian.)

Flattened Conoid Seal. Red Chalcedony ; circ. 4 × 4 (flawed at top edge). Greg Coll., (Lot 34) : 1895.

The likeness of one of those strange sun-guardians mentioned in the legend of Gilgames. The little seal is well enough engraved, in the shallow linear style.

O 28. BULL, fork-tailed, half-kneeling beneath a Disc and Crescent symbol (*r.*).

Bull (*r.*), head raised, showing one straight upright horn; left fore-leg bent, right fore-leg in kneeling position ; hind-legs together and forward under body, feet on ground ; tail erect, and ending in two tips which cross near their extremities. Above the bull, a cup-shaped disc above an up-horned crescent. A milled border. (Phœnician.)

Seal. Scaraboid. Black Jasper ; ov. $4\frac{1}{2} \times 3\frac{3}{4}$. Greg Coll. (Lot. 34) : 1895.

Rough in all ways, except in the high polish of the deeper parts of the engraving.

O 29. PRIEST, before an Altar, which bears a Spear and fire-crowned Tripod Pole (*r.*).

Male figure (*r.*) robed, long-haired and bearded, and

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wearing circular cap (drill-disc); standing, hand raised before a five-legged altar-table, on which are erected a spear, with long leaf-shaped blade, point upward, and behind it, on tripod stand, a vertical pole rising from double spherical knob and ending in smaller cup-shaped disc. Near the top of the pole, a horizontal bar, passing through a spherical knob, and forming the pole into a cross. Above the bar,—probably indicating fire,—two smaller parallel bars. Encircling the pole, a chain or cable. Above all, an up-horned crescent. (Assyrian.)

Conoid Seal. Grey Chalcedony; oct. lcx. 7 × 4 (height, 10½). Greg Coll. (Lot. 34): 1895.

This large chalcedony cone has no redeeming quality except genuineness. It formed part of a sale-lot and I happened to keep it.

O 30. TWO ANTELOPES, looking in opposite directions (*r.*).

Antelope with short, slightly curved horns, moving to *r.*; left fore-leg bent and raised high, almost to nose; right fore-leg raised and bent under body; right hind-leg forward and bent; tail long and thin, turned down, end horizontal and sweeping in double curve over haunch. Another similar antelope (*r.*) behind the first, also moving to *r.*, its haunch and right hind-leg showing beyond the other's haunch, over which its tail sweeps horizontally above the latter's tail. The second antelope's head and neck reverted to *l.* appear above shoulder of the first. Between the two heads, short straight plant, with spherical, spiked, mace-like head downward, and three long, diagonal leaves. In back-ground, showing below first antelope, the stem of a thick branch, slanting upward to *l.*, the end of which—a sphere with three long leaves springing fan-like from

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it—appears behind the head of the second antelope. (Early Greek.)

Lenticular. Red Jasper (eyed and mottled); circ. cx. 7 × 7. [Mycenæ.] Athens, Lbs.: 1897.

Not quite equal to O 11, but a good specimen of the same class.

O 31. ARCHAIC LION, looking back (*r.*).

Lion, standing (*r.*), his fore-legs back, his hind-legs forward, all his feet nearly meeting. His head, in profile to *l.*, eye large and round, mouth slightly open; mane ample, a forked lock from further side showing behind fore-legs; tail raised over back in double curve. (Early Greek.)

Glandular. Red Carnelian; ovd. cx. 6 × 4½. Athens, Lbs.: 1897.

Bought at the same time as the preceding; of similar class, though less good.

O 32. ISTAR, worshipped by an Assyrian King and Queen.

Female deity (Istar), full-robed, seated (*r.*) on a high-backed, chair-like throne placed on the back of a lion, standing (*r.*), his right legs advanced, his tail raised in single curve. The goddess raises her right hand, and with her left holds a ring, whence a straight line (sceptre?) proceeds diagonally downwards. Facing her, a king stands (*l.*), long-haired and bearded, wearing Assyrian robes and royal head-dress; his right hand raised in adoration, his left across body, holding downward a short sword. Behind him stands a woman (*l.*), with long

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clubbed hair and turban-like cap. She wears a long tunic, over which falls a mantle; both hands are raised in adoration. In field, behind back of throne, five six-pointed stars, vertically set; and above, and between heads of king and goddess, a large scorpion (*r.*). Round all, a guilloche border. (Assyrian.)

Hemispherical Seal. White Chalcedony; lcx. 6 × 6 (flawed and slightly chipped). N.: 1900.

This is a gem of the best Assyrian period, about the time when Assurbanipal occupied the throne, so finely designed and engraved that Dr. Pinches suggests that it might have been a royal signet. I have seen nothing better of its kind. The goddess is shown enthroned, much as she appears on one of my cylinders (Qγ 1); but in that case the animal bearing the throne is a hound, while here it is a lion.

A beautiful spiral border surrounds the whole design, which is in a very perfect state, though the seal itself is internally flawed and abraded round the edges of the slightly convex bezel. I very highly value this gem.

O 33. WINGED GRYPHON, walking towards a Fir-branch (*l.*).

Gryphon (*l.*) walking (ground-line shown), left legs in advance; twice-curved, backward horn on forehead; bristled mane; rounded wing, upright and forward-pointed; very long tail, looped and twisted, and extended behind in S-like curves. Under gryphon's head, a fir-branch of nine spikes, vertically planted. (Persian ?)

Octagonal Conoid Seal. Sapphirine Chalcedony; oct. lcx. $4\frac{1}{2} \times 3\frac{1}{2}$ (large chip near top of cone, which is grooved over top and outward sides). Silver mount. [Smyrna.] Van L.: 1900.

A design of some spirit, rather coarsely but not badly engraved. The material is decidedly pretty. This gem, and the following, came from a small collection belonging to Mr. Van Loo, which was forwarded (I forget by whom) for my inspection.

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O 34. A BULL, kneeling on its right knee (*l.*).

Bull (*l.*), head raised, one upright horn and one back-set ear visible; neck horizontally maned; left fore-leg bent, right fore-leg kneeling; hind feet standing; tail downward between legs. Round all, a rope border. (Phœnician.)

Seal. Scaraboid. Black Jasper; ov. 6 × 4½. [Smyrna.] Van L.: 1900.

Not without merit. It much resembles O 28, but excels it, though devoid of its high interior polish.

O 35. ISTAR, adored by a Priestess holding up a Mirror (*r.* and *l.*).

Female deity (Istar) seated (*r.*) on chair, the back of which is topped with spear-head directed to horizontal cut immediately above it; head in profile, hair falling on shoulder in square, horizontally-lined mass; wearing plain, tight robe; right arm bent and forward, in hand a cup. Over head, a large eight-rayed star. Facing goddess, a female figure standing in profile (*l.*), with long hair in plain mass to shoulders; wearing a robe fringed at foot and furnished with a fringed cape (?), which bears four crosses and falls over and from left shoulder. Upright, in her right hand, raised and forward, a circular mirror, cupped at centre. (Assyrian.)

Seal. Scaraboid. Sapphirine Chalcedony; cx. 7 × 6. [From an Armenian.] Wtr.: 1900.

The design is uncommon. Very probably the object held by the priestess is not a mirror, but a bottle from which she is pouring liquid into a cup held forth by the goddess, but no stream is proceeding from the bottle's mouth—if bottle it be. The engraving is fairly good, in a

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rough scooped style with few lines and wide, unpolished inner spaces, like the late Babylonian cylinders.

This scaraboid is pretty and interesting, both in the general character of its design and in its clear sapphirine material.

O 36. GAZELLE, beneath a Winged Disc, walking towards a plant-like symbol.

Gazelle walking *l.*, left legs forward; its horns close at base and curving outwards *r.* and *l.*; its tail rather long, without tuft, and raised upward in flat single curve; its body crossed by four rib-like bars. In field, above its hind-quarters, a symbol (damaged at top), representing a spread eagle or a conventional winged disc; and opposite its chest a symbol resembling a plant with spear-blade head rising from an up-horned crescent. (Assyrian.)

Seal, in form of a duck's head and back. Marble, fawn-coloured; obl. 8 × 7 and 6. N.: 1901.

A coarsely engraved seal in form of a duck's head resting on part of the same bird's back, the lower side of which bears the design.

O 37. CRESCENT-CROWNED ALTAR, with Crescent, six-rayed Star, and Phœnician inscription.

Portable altar, formed by a vertical shaft, bearing on its top a large up-horned crescent. To left of the shaft, a small up-horned crescent above a six-rayed star; to right of the shaft, a Phœnician inscription, 𐤇𐤋𐤊𐤍𐤉; all within a plain border. (Phœnician.)

Seal. Scaraboid. Agate, pale brown-grey above blue-grey layers; ov. 5 × 3½. [From Bagdad.] Wtr.: 1902.

This scaraboid only merits a place in the collection on account of its bearing a word in Phœnician characters, signifying ELCHANAH, [the seal of] Chana.

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O 38. TWO CONFRONTED FIGURES joining hands across a Palm Tree.

(*Orig.*) Male figure, standing (*r.*), right arm bent and across waist, left hand forward, grasping hand of figure (female ?) standing confronted (*l.*), with right hand forward, meeting the other's hand over stem of a palm tree between them, its stem set with short diagonally upward shoots, up to the head, which consists of six slightly curved, diagonally upward parallel branches on either side of stem, and beneath lowest fork two pendants (fruit ?). (Assyrian ? Persian ?)

Seal. Ivory; $7\frac{3}{4} \times 6\frac{3}{4}$ (nearly square; cylindrical loop on back). N.: 1902.

The material of this seal seems to be ivory, but may be white shell. The design is commonplace, and the execution rough in the extreme. In itself the seal is rather pretty and curious.

O 39. TWO CUPIDS, nude, facing *r.* and *l.*, each seated on a rock and playing on a musical instrument.

Both in profile, boy playing lyre (*r.*), boy playing pipes (*l.*); rocks on which they sit formed by circular drill-holes, wing-feathers by parallel single unconnected scores.

Scaraboid. Chalcedony; 9 × 7. N.: 1904.

This scaraboid came for my inspection with a number of poor cylinders and wretched Sassanian gems, and is presumably Oriental, but I cannot discover or surmise its true nationality. The pose of the figures—one of which sounds a double flute while the other plays on a lyre—is graceful, and almost suggests Greek designing; the workmanship, however, is coarse and careless to the last degree. It may turn out to be more curious and interesting than now appears.

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O 40. TWO HUMAN HANDS.

Side by side, pointing opposite ways, each within crescentine, riband-like object parallel to each wrist end. Symbolic nail-formed devices round margins of the field.

Amulet. Pink-red Jasper ; square, $9\frac{1}{2} \times 9\frac{1}{2}$, perforated. N. : 1904.

Possibly of Mesopotamian origin.

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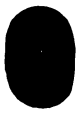

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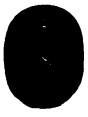

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SCARABS; CUT SCARABS: GREEK AND ETRUSCAN (A 1 to 26)

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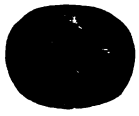
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SCARABS; CUT SCARABS: GREEK AND ETRUSCAN (A 27 to 42)
SCARABOIDS; CUT SCARABOIDS: GREEK AND ETRUSCAN (B 1 to 9)

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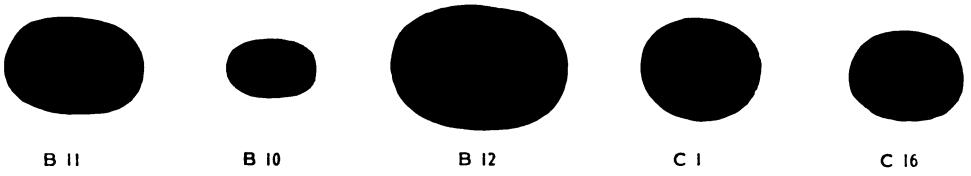

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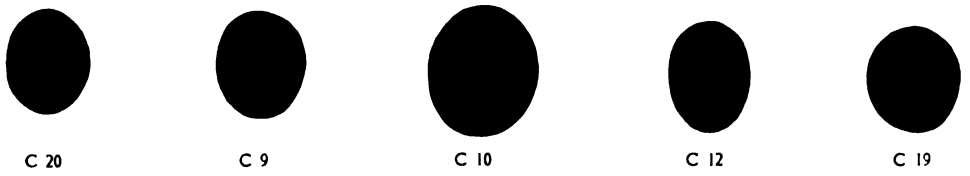

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SCARABOIDS; CUT SCARABOIDS: GREEK AND ETRUSCAN (B 10 to 12)
DEITIES: MALE AND FEMALE (C 1 to 22)

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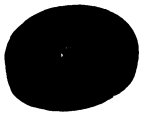

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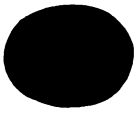

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DEITIES: MALE AND FEMALE (C 23 to 40)
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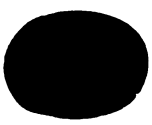
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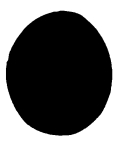
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SEMI-DEITIES; GENII; PERSONIFICATIONS (D 8 to 17)
HEROES; LEGENDARY AND MYTHICAL PERSONAGES (E 1 to 15)

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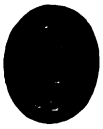

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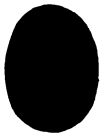

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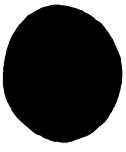

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HEROES: LEGENDARY AND MYTHICAL PERSONAGES (E 16 to 39)

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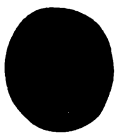
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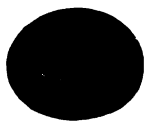
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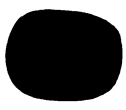
F 10

F 1

F 21

F 22

G 1

G 2

G 3

HISTORY; RELIGION; DAILY LIFE (F 1 to 22)
ANIMAL FORMS (G 1 to 3)

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G 11

G 16

G 10

G 17

G 20

G 9

G 18

G 6

G 19

G 7

G 15

G 5

G 13

G 4

G 8

G 12

G 14

H 5

H 3

H 2

H 7

H 4

H 6

H 8

H 1

ANIMAL FORMS (G 4 to 20)
SYMBOLICAL; CHIMERICAL (H 1 to 8)

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H 9

H 12

H 15

H 11

H 10

H 14

H 13

I 3

I 10

I 9

I 1

I 5

I 4

I 12

I 2

I 14

I 11

I 7

I 16

I 13

I 6

I 15

I 8

SYMBOLICAL; CHIMERICAL (H 9 to 15)
MASKS; GRYLLII; INANIMATE OBJECTS; INSCRIPTIONS (I 1 to 16)

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J 4

J 7

J 15

J 10

J 14

J 5

J 6

J 8

J 9

J 16

J 2

J 11

J 13

J 3

J 17

J 1

J 18

J 12

K 2

K 1

K 3

PORTRAITURE: GREEK AND ROMAN (J 1 to 18)
GREEK-EGYPTIAN; ROMAN-EGYPTIAN; EARLY CHRISTIAN (K 1 to 3)

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K 12

K 6

K 15

K 4

K 8

K 14

K 13

K 18

K 11

K 17

K 5

K 16

K 9

K 7

K 10

L 5

L 6

L 3

L 1

L 4

L 2

GREEK-EGYPTIAN; ROMAN-EGYPTIAN; EARLY CHRISTIAN (K 4 to 18)
ENGRAVINGS ON GOLD (L 1 to 6)

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M 1

M 9

M 7

M 2

M 8

M 6

M 3

M 5

M 4

CAMEOS (M 1 to 9)

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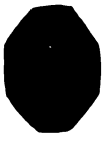
N 1

N 6



N 5

N 7

N 47

N 48

N 17

N 19

N 29

N 27

N 59

N 75

N 24

N 77

GNOSTIC; MITHRAIC; TALISMANIC (CLASS N)

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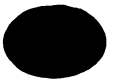
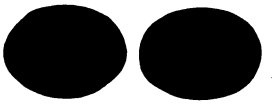
N 63



N 64

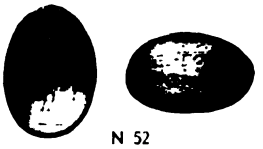
N 67

N 65

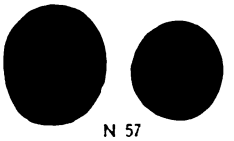


N 68

N 51



N 52



N 57

N 43

N 42

N 41

N 33

N 38

N 44

GNOSTIC; MITHRAIC; TALISMANIC (CLASS N)

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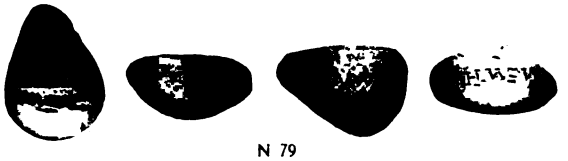


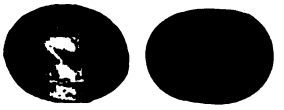
N 79

N 78

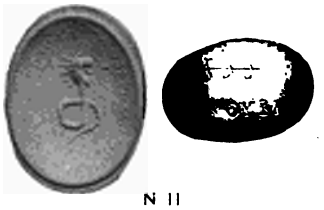
N 86

N 61

N 71



N 69



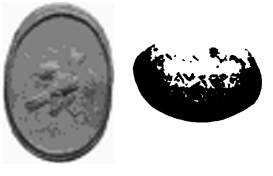
N 11

N 10

N 9

N 31

N 54



N 73

GNOSTIC; MITHRAIC; TALISMANIC (CLASS N)

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O 3

O 14

O 1

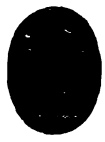
O 4

O 2

O 20

O 17

O 12



O 6

O 15

O 7

O 5

O 16

O 18

O 13

O 10

O 8

O 11

O 9

O 19

EARLY EGYPTIAN; ASSYRIAN; SYRIAN; PHŒNICIAN; EARLY GREEK (O 1 to 20)

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O 28

O 27

O 37

O 21

O 33

O 24

O 22

O 31

O 34

O 30

O 23

O 29

O 39

O 25

O 26

O 32

O 35

O 38

O 40

O 36

EARLY EGYPTIAN; ASSYRIAN; SYRIAN; PHŒNICIAN; EARLY GREEK (O 21 to 40)

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